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*J. M. C. de Havilland*

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BIOGRAPHICAL CATALOGUE

*de Circaudattis*

OF THE PRINCIPAL

*32 Piazza di Spagna*

ITALIAN PAINTERS,

WITH

A TABLE OF THE CONTEMPORARY SCHOOLS OF ITALY.

DESIGNED AS

A HAND-BOOK TO THE PICTURE GALLERY.

BY A LADY.

EDITED

BY RALPH N. WORNUM.

LONDON:

JOHN MURRAY, ALBEMARLE STREET

1855.

LONDON :  
PRINTED BY WOODFALL AND KINDER,  
ANGEL COURT, SKINNER STREET.

## AUTHOR'S PREFACE.

I VENTURE to present to the public this little Biographical Catalogue of the principal Italian painters, in the hope that it will be found useful as a companion to the picture galleries of Italy.

My aim has been merely to give a short sketch, compiled from various authors, of the life and works of each artist, confining myself to the leading characteristics which distinguish them, and to the enumeration of their principal works.

To Mr. Wornum, who has kindly undertaken the task of editing the work, I am under great obligations. His extensive knowledge on subjects connected with art, aided by the possession of a large collection of the more recent works in art literature, has enabled him not only to correct errors, but to supply much new and valuable information.

A Tabular view of the Schools of Italian Painting will be found attached to the work, containing the names of those painters who have most influenced or contributed to the progress or vicissitudes of art. This Table has been constructed with care with reference to the different Schools. I trust that it will not only serve as an assistance to the memory, but that the synoptical view it presents will enable the reader to trace the growth and decline of art at particular periods, and be suggestive of many interesting deductions.

Should the information which the book contains induce any one to seek from deeper sources further knowledge on this engrossing and elevating subject, I shall feel that my reward greatly exceeds my deserts. And should it meet with the approval of the public, I shall hope to proceed with a Catalogue of the artists of other countries.

MARIA FARQUHAR.





## EDITOR'S PREFACE.

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“Du hast bisher die schönen Bilder angestaunt, als wären es wunderwerke, vom himmel auf die erde heruntergefallen. Aber bedenke, dass dies alles werk von Menschenhänden ist—was meynst du nun? Solltest du nicht lust empfinden, von den Männern, welche sich in der Mahlerey hervorgethan haben, etwas mehreres zu erfahren?”

Such were the impressive words of the young enthusiastic Wachenroder sixty years ago, when men really cared little either about painters or their works. This is a matter in which, since then, we have made much progress, and by some the era of the new epoch of art criticism is identified with the appearance of Wachenroder's *Heart Effusions of an Art-loving Monk*, which, though now little more than a curiosity, was then a repertory of new and charming reflections. Criticism till then, probably, was almost exclusively material, but we have since run into the other extreme.

In both cases the authors of the works which are the prime cause of the delights and the intellectual exercises so engrossing to some, have been altogether neglected. We have been too habitually content to admire pictures without inquiring into the characters or fortunes of the devoted men who have produced them. While some works are faithful objective pictures of men and manners, others are simply subjective exponents of character; and others, without being exactly either, are often nevertheless good indices to both the moral and intellectual tendencies of an age.

Still it is impossible to feel much about pictures, and even more difficult to comprehend the nature of art epochs, without some personal knowledge of their artists. It is unquestionable that a knowledge of the painter will frequently cause an interest in a work that would be otherwise overlooked or forgotten; and what is true of individual works is true also of collections. Travellers saunter through picture galleries until they are tired of the very name of art, and eventually glory in neither knowing nor caring

anything about it. The real cause of this nonchalance is ignorance, and the cause of the ignorance is the difficulty of acquiring the right information exactly when it is wanted. If catalogues of picture galleries were properly made, or something much more to the purpose than mere lists of names and titles of pictures, such information would certainly be much more available than it is at present; but even if catalogues were as they should be, our difficulties would be but half obviated, as there would still be the necessity of purchasing and carrying many books, in itself an inconvenience sufficiently great to deter all but the most energetic from troubling themselves about the matter at all. A general guide that could be made available on all occasions is what is really required.

We take it for granted, then, that people are generally indifferent about pictures and painters, and really ignorant of the vast stores of Italy in particular, illustrating this interesting subject, even after they have seen them, because they have not had any easy ready means of instructing themselves in the matter, when the opportunity has offered. All intelligent travellers must have felt this; vast series of frescoes, causing epochs in art, consummate oil pictures; the crowning efforts of Italian civilisation and ingenuity are crowded together in one confused chaos in their minds, because, when they saw them they could not identify the true positions of their authors, and thus grasp an adequate impression to be treasured in the memory. People are generally interested in what they understand, and though every subject represented may carry its own interest with it, the interest of a subject is quite distinct from the interest we take in a work of art. The canvases and walls of Italy illustrate almost every important matter in the history of human civilisation, but it is not this class of interest that this little hand-book pretends to enhance. Independent of the subject, without a knowledge of the character and position of a master, a picture is at most a pleasing distribution of masses of light and shade, and colour. To add, then, to this enjoyment, the pleasure of enjoying a painting also as a work of art, is opening up a new province of delight to the visitor to a picture gallery, and this is the interest that this little hand-book does lay pretensions to develop. The art itself has its history and its difficulties, and every master has his individual services to be recognised, as well as his position; and it is his position which qualifies his merits, and defines his rank among painters.

Without a moderate preparation of this kind no picture gallery can be appreciated or thoroughly enjoyed, and no opportunity fairly used; the more frequent the visits to galleries, the more is the

necessity felt for some such general guide, applicable in a measure to all occasions. Ordinary guide-books do not in any way meet this necessity, nor do the catalogues of collections themselves, even in their own individual cases, except in two or three rare instances; Dictionaries of Painters are meagre, cumbrous, and inaccurate; and even a good history is as ill adapted for incidental reference, as for the pocket. It was under these impressions that Miss Farquhar took the meritorious resolution of attempting to supply in some degree this admitted desideratum, and the present little work is the result; the object has been to produce a pocket hand-book which should contain much essential information in a very small compass. The task has not been an easy one, though for the present its sphere has been limited to Italy; which is in itself, however, more important in such a matter than all the other countries of Europe combined.

The object of compression being paramount, the constant endeavour, as a general rule, has been to try how little, compatible with utility, could be said about each painter, and in some cases the notices may appear extremely bare; but, of course, even in this respect due deference has been paid to the respective importance of the several painters; and where compression into a small space was so essential, the omission altogether of a vast number of names became a necessity. The artists inserted constitute about one-fourth only of those recorded in Italian art literature, but it is hoped that the work will be found to contain notices of all the principal men of the Schools whose works are likely to be of any interest, either on account of their absolute merits or their period; yet that there are some improper omissions in a work of this extent cannot fail to be the case. The articles consist in general of the essential biographical facts, when known, and a concise character of the painter's style; with a notice of the most accessible of his principal works: this last has been a very laborious portion of the task, and, as pictures are so constantly changing owners, will always be the most difficult to secure accuracy in. In this portion of the book several thousand works are noticed, and their dates frequently affixed; though even such a number may be comparatively small, few books notice so many, and those are not portable: indeed the list in the precise form here presented is new.

It will probably be remarked that the Berlin Gallery is quoted, in the cases of rare masters, more often, perhaps, than any other. Though this Gallery had considerable advantages in its formation, and certainly contains several examples of uncommon masters, the

attribution frequently rests solely on the opinion of Dr. Waagen, the Director of the Gallery; and it is, therefore, only so far conditionally referred to.

With regard to the Table of Schools, its use will be obvious, but some explanation of its plan is necessary. It contains the names of upwards of five hundred painters, who are assumed to be the principal masters of Italian painting. Here, of course, the principle of exclusion has been more stringently applied than in the Biographical Catalogue. A great multiplicity of names would only encumber the lists, and render the Table obscure and comparatively useless. As accurate information is given in the Catalogue, which, indeed, is the explanation of the Table, it has not been repeated here; and it is desired rather that the reader should refer to the Catalogue for the fuller information there given, than be satisfied with the mere dates of birth and death, or such other bare essentials as might have been compressed into the Table. Thus, also, the connection of master and scholar is omitted in the Table. This, indeed, was found to be necessary, to give a practical character to the Table at all: if all the scholars were given it would have required several sheets; the distinction of School would have been lost; and the number of notices of obscure names it would have been necessary to add to the Catalogue, would have certainly added immensely to the labour of its production, considerably to its bulk, but very little indeed to its interest or utility. As it is, a great amount of labour has been spent upon names eventually excluded from the Catalogue.

A work of this kind—a general table, in ten large sheets, by Major Von Innstaedten—has been recently published at Vienna—*Graphische Darstellung der Geschichte der Malerei von Giunta Pisano und Guido da Siena bis auf Louis Jacques David, und Jacob Asmund Carstens*; it is, however, too comprehensive to be serviceable, except in cases of special reference. The attached Table, on the contrary, is designed to give a synchronous view of the Schools at once, in order to establish a distinct notion of the time, locality, and relative position of the painter, as the best introduction to the understanding of his character and importance in the history of art. The names of *capiscuole*, or great masters, are printed in large capitals, those of secondary importance in smaller, and ordinary names in the ordinary type, as a mere mechanical aid to direct the attention to the leading masters of the Schools. The pupilage, or scholarship, is a matter of little real importance, and this information is given in the Catalogue; no great painter has ever been bound by the practice of his master; most have widely deviated from it; the

majority of painters have had more than one master; and scholars have as often prosecuted their labours in foreign cities as in those in which they were originally educated. For this reason, and in order to make the Table as simple as possible, it presents only selections of the most important artists who, during the six centuries comprised, were the chief representatives of painting of the several Schools inserted. The principle of the Table is chronological succession; and the year of death, rather than that of birth, has been adopted, because the majority of men scarcely bring any influence on their fellows into operation before their thirtieth year at soonest, and in many cases still later. As a painter, Michelangelo exerted no influence on his contemporaries till nearly forty years of age, and his was not a late case; Raphael is one of the few exceptions, and he died at an age when many distinguished men have been still obscure. On the whole, therefore, in a Table of this kind, placing the names against the years of birth would give a false impression of nearly half a century. The Table, therefore, shows not only the contemporaries of the several masters, but also the real period of their operation. It is divided into half centuries; those who died early in the half century being placed in the upper part of the division, and so on, each name in proportion, without, however, such precision as to imply that every painter died before those whose names are lower in the list; for some have died in the same year, the dates of others are uncertain, and where a distinguished master has died about the same period as some scholar, or only shortly afterwards, the name of the master precedes that of the scholar; but in all cases the name is placed in the half century in which the painter died. The separation into Schools has been kept as restricted as possible. The painters of Verona and Brescia are comprised under the head of Venice; and those of Mantua and Cremona, with those of Parma and Milan, under the general head of *Lombard School*. Padua, as displaying a more individual character, recalling the antique bas-reliefs, through the peculiar influence of Squarcione and Andrea Mantegna, has its separate classification. In the Ferrarese, Genoese, and Neapolitan Schools, the distinctions are as much local as characteristic. The Umbrian and Sieneſe are distinct in their early periods, but in the sixteenth and seventeenth centuries the local developments gradually lose their individual character, though the great Schools preserve their broad distinctions throughout; that of Rome, after Raphael, was the most general and equal in its qualities, surpassing all the Schools in composition and character. In the others, some one quality greatly prevails; as, the study of form among the Florentines; colour, with

the Venetians; chiaroscuro, with the Lombards; general technical finish, with the Bolognese; and reality and force, with the Neapolitans. Idealism, or sentimentalism, was a general mannerism of the seventeenth century; and was, apparently, one of the ill effects of the spirit of *eclecticism* developed by the Carracci.

It remains yet to explain the special destination of this Table and Catalogue, as a companion or hand-book to Italian picture galleries. The work is so, of course, only generally, as supplying general information concerning Italian painting. It may be made serviceable wherever Italian paintings are to be found, whether in or out of Italy. It is expressly a book about Italian painting and painters, not about pictures, these being enumerated only as examples of the work of the respective masters; the lists arresting the attention of the traveller, and directing him to such specimens as are supposed to be most characteristic of the painter. Its special use may be best illustrated by an example. Suppose the visitor to be in either of the galleries of the Academies of Florence or Bologna, and to be ignorant of the history of art. He will probably be dissatisfied with both collections: the one will appear to contain little besides crude old specimens of the infancy of painting; and the other, a series of sombre, melancholy pictures, of a very mannered School, or of a declining and purely technical art, without a charm to recommend them. Considering these specimens as absolute works of art, irrespective of all other considerations, he may be right, because art and nature are in both cases only very partially illustrated. But considered in relation to human progress, or the development of human ingenuity, each illustrates an important phasis of the social mind, and of the development of a great art. In turning to the Table he will find, in the first instance, that he is surrounded by the offspring of a race of intellectual giants—the pioneers of art; men who, by their simple efforts, had discovered a new province of delight, devotion, and instruction. In the Catalogue he will find the aspirations, the vicissitudes, the triumphs, of their lives, and learn to love the works for the sake of the workers. In the second case, he will find that he is surrounded by the works of the great names of the seventeenth century; men who endeavoured to imbue with new vitality an art that had been exhausted through the morbid efforts of the artist after notoriety, by the attractions of novelty. These men, too, were pioneers; but while the first drew from the cravings and emotions of the soul, the others thought only of preserving the technical beauties of their great predecessors, and prepared the well-cleared path of the so-called Academicians, whose whole aspirations are summed up in good drawing, good colour,

good light and shade; and so efficient were the labours of these men, that for two hundred years, the painters of Europe, with rare exceptions, have been quite content to tread in their footsteps.

There have been three great, well-marked, epochs of Italian painting, which has followed the course of all other human institutions; it has had its rise, establishment, and decline, extending over the six centuries comprised in our review, as follows:—the rise, or gradual development, occupied three centuries—the thirteenth, fourteenth, and fifteenth; the establishment, one century—the sixteenth; and the decline, two centuries—the seventeenth and eighteenth. The Table will at once show the respective artists of these centuries or periods. The early period, gradually progressing during three centuries, has been called the *Antico-moderno*, by the Italians, and also the *Quattrocento*, or that of the fifteenth-century art; as that century was the period of its perfection. All masters from Giunta Pisano, Cimabue, and Giotto, to Pietro Perugino and Francia, belong to this period, which has been recently characterised with us as the *Pre-raphaelite*; in the Catalogue it is spoken of as the *Quattrocento*; the innovated term gives a false importance to Raphael, which he is in no need of, and is inaccurate and uncritical, as Leonardo da Vinci, Luca Signorelli, Michelangelo, and Giorgione, are all, strictly speaking, *pre-raphaelite*, and yet display in their works the very qualities of which the term is assumed to be a negation.

This *quattrocento* art is really characterised, and of necessity so, by its imperfection. The great predominance of one quality shows the deficiency of another; sentiment is perfectly rendered; but it is only in the works of the very latest masters, such as Francia or Perugino, that there is an approximation even to a perfect rendering of the physical. When this was attained, which was in the first decennium of the sixteenth century, then only art may be said to have reached perfection, so far as human arts can be perfect.

This consummation, then, as the work of the sixteenth century, has been termed the *Cinquecento*; that is, after 1500, or sixteenth century art: and the art of this period was great, not by virtue of the predominance of any particular quality, but because all were fairly balanced: we find a co-ordinate development of mind and matter, soul and body, the sentimental and the sensuous; in every sense a perfect art. In referring to the Table, the two sixteenth century divisions will show who were the great men of this period throughout all the Schools.

The third period, or that of decline, which occupies the two closing centuries, has been termed the *Eclectic* and the *Academic*, from

reasons already stated, and which the notices of the Carracci and their scholars in the Catalogue will explain more fully. But in this period we have again a partial development; and, reversing the circumstances of the first period, we find the sensuous dominating the sentimental, and the gradual debasement of art as the consequence.

In all visits to picture galleries, therefore, one of the first inquiries of the mind must be whether a work belong to the period of development, establishment, or decline; whether it be *quattrocento*, *cinquecento*, or *academic*. And this general inquiry must be succeeded by a modification of the same idea when investigating a picture as the work of a particular master; as, what was his School? and what the peculiar circumstances of his life, if any. For to thoroughly enjoy, or be instructed by, a picture, we must enter into the spirit of the work, whether it be animated by a common sentiment of an age, or some simply *subjective* expression of the idiosyncrasy of the painter. All pictures should be viewed *objectively*; it is not for us to look for what we consider *ought to be* there, but honestly to endeavour to apprehend what really *is* there. There is something to be admired in all works. If the *academic* painter shows us nothing beyond his fine limbs or harmonious masses of colour, there is even here real matter for enjoyment; though we may not find the exalted sentiment, the impressive grandeur of character, the dramatic truth, or the illusive reality of representation, that we have admired elsewhere.

Works will often be limited or modified also in their powers of pleasing us by the method in which they are executed. The Italians have had three great methods, which prevailed at different periods—*tempera*, *fresco*, and *oil*, which have all, more or less, their peculiar properties of effect. During the thirteenth century, *tempera* was the universal method for wall or easel pictures; the colours were mixed in water, with egg, gum, size, and the sap of plants. In the fourteenth century a method of painting on the wet plaster was adopted, hence called *fresco*, and this was the prevailing method for wall painting from that time. The colours were put on mixed simply with water (boiled or distilled), and when the picture was dry the early masters used to retouch in *tempera*, but this practice of retouching gradually ceased, until what is called pure fresco was established. In the middle of the fifteenth century, *oil*, or rather *varnish* painting, was introduced into Italy; and the great majority of the works of the period of the decline are executed in this method, while the majority of the great cinquecento works are frescoes,



though the easel pictures of this period also are nearly exclusively oil pieces.

With these preliminary remarks we leave this little work to perform its own task. It pretends to no sort of completeness, but is simply what it professes to be, a little pocket hand-bóok, to be used as a companion in the picture galleries and the churches of Italy; and it is hoped that it will be found sufficiently small, so as not to inconvenience even a lady's hand, and yet so full of matter, as not to be laid aside without affording some information even to the most experienced.

R. N. W.



# WORKS REFERRED TO

IN THE

## CATALOGUE.

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THE following are the titles of the works referred to, by their authors' names at the end of the several articles, by the aid of which the subject may be thoroughly followed up by the more curious student in the history of art; many of the works mentioned, however, are scarce, some I am myself unacquainted with, and they are referred to on the authority of others, though the great majority being in my own library, have been constantly consulted in the compilation of this little Hand-book: as notice of prints forms no part of the object of this work, so Books of Prints, as such, are omitted from this list. A much more complete list of works on the History of Italian Painting, is given in the sixth volume of Lanzi's *Storia Pittorica*, (Florence, 1822); and a still more comprehensive catalogue will be found in the *Catalogo Ragionato dei Libri d'Arte e d'Antichità, posseduti dal Conte Cicognara*. 2 vols. 8vo. Pisa, 1821. Neither of these works, however, contains the critical literature of modern times, nearly the whole of which is since their date: but much is comprised in the list subjoined; though this list makes no pretensions whatever to completeness of any kind, it is not even a list of the works used in the compilation of the Hand-book, but nearly exclusively of those referred to at the close of the respective articles in the Catalogue, and which are the authorities for the essential facts recorded, or good sources of further information. Mere catalogues of collections or ordinary guide-books are generally not quoted, though some of the superior works of this class are included in the list. The most complete catalogue of works on art is probably R. Weigel's *Kunst-Catalog*, of which there are now twenty-six parts, 1834-54.

*Affò*. Vita di Francesco Mazzola detto il Parmigianino. 4to. Parma, 1784.

— Il Parmigiano, Servitore di Piazza, o Notizie su le Pitture di Parma. 8vo. Parma. 1794.

*Aloë, Stan. D'*. Naples; ses Monumens et ses Curiosités, &c. 12mo. Naples, 1846.

*Altan, Conte Federico*. Memorie intorno alla Vita di Pomponio Amalteo, inserted in the *Opuscoli Calogeriani*, Vol. XLVIII., and Del Vario Stato della Pittura in Friuli, &c., inserted in the *Opuscoli Scientifici e Filologici*. Venice. Vol. XXIII. (*Lanzi*.)

- Amoretti, Carlo.* Memorie Storiche su la Vita, gli Studj, e le Opere di Lionardo da Vinci: prefixed to the *Trattato della Pittura*. 8vo. Milan, 1804.
- Amorini, March. A. B.* Vita del cel. Pittore Guido Reni. Vita del Domenichino. Vita del Guercino. 8vo. Bologna, 1839.
- 
- Le Vite de' Carracci. 8vo. Bologna, 1840.
- Arco, Carlo D'.* Vita di Giulio Romano. Folio. Mantua, 1838.
- Armenino, G. B.* Dei veri precetti della Pittura. 8vo. Pisa, 1823. *Ed. Prin.* 4to. Ravenna, 1587.
- Arze, L.* Indicazione alla Villa Legatizia di San Michele in Bosco. 8vo. Bologna, 1850.
- Averoldo, G. A.* Scelte Pitture di Brescia. 4to. Brescia, 1700.
- Baglione, Cav. Gio.* Le Vite de' Pittori Scultori, Architetti, ed Intagliatori dal Pontificato di Gregorio XIII., del 1572, fino a' tempi di Papa Urbano, VIII., nel 1642, with the Life of Salvator Rosa by G. B. Passari. 4to. Naples, 1733.
- Baldinucci Fil.* Notizie de' Professori del Disegno da Cimabue in qua, (1681), 5 vols. 8vo. Florence, 1845-7. This edition professes to have *New Annotations and Supplements* by F. Ranalli, but the promise is performed in so inadequate a manner as to create extreme disappointment, and certainly the performance does not justify the statement on the title page. Few authors have more need of a commentator than *Baldinucci*.
- Bartsch, A.* Le Peintre Graveur. 21 vols. 8vo. Vienna and Leipzig, 1803-21.
- Baruffaldi, Gir.* Le Vite de' Pittori e Scultori Ferraresi, con Annotazioni, &c. 2 vols. 8vo. Ferrara, 1846-8.
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- Vita di Carlo Bononi, Pittore Ferrarese. 8vo. Venice, 1853.
- 
- Vita di Niccolò Roselli e di Bartolomeo e Girolamo Faccini, Pittori. 8vo. Venice, 1850.
- Bellori, G. P.* Vite de' Pittori, Scultori, et Architetti Moderni. 4to. Rome, 1672. The original edition, with good portraits, dedicated to Colbert; that of 1728 is a bad reprint, with, however, the addition of the life of Luca Giordano.
- Belvisi, Ferd.* Elogio Storico del Pittore Lodovico Caracci. 8vo. Bologna, 1825.
- Bevilacqua, Ip.* Memorie della Vita di Giambettino Cignaroli, eccellente Dipintor Veronese. 8vo. Verona, 1771.
- Biadi, L.* Notizie inedite della Vita d'Andrea del Sarto, &c. 8vo. Florence, 1831.
- Bonaini, Fr.* Memorie inedite intorno alla Vita e ai Dipinti di Francesco Traini e ad altre Opere di Disegno dei Secoli XIII., XIV., e XV. 8vo. Pisa, 1846.
- Boni, L'Ab. Fil. De.* Biographia degli Artisti. Imp. 8vo. Venice, 1840.
- Boni, Cav. Onof.* Elogio del Cav. Pompeo Batoni. 8vo. Rome, 1787.
- Bordiga, Gau.* Notizie intorno alle Opere di Gaudenzio Ferrari, Pittore, &c. 4to. Milan, 1821.

- Borghini, Raffaello.* Il Reposo. 3 vols. 8vo. Milan, 1807. *Ed. prin.* Florence, 1584.
- Boschini, M.* Le Pubbliche Pitture della Città di Venezia—o sia Rinnovazione delle Ricche Minere, &c. 12mo. Venice, 1733.
- Bossi, Giu.* Del Cenacolo di Leonardo da Vinci. Libri Quattro. Folio. Milan, 1810.
- Bottari, Monsig. Gio.* Raccolta di Lettere Sulla Pittura, Scultura, ed Architettura, scritte da' più celebri Professori che in dette Arti fiorirono dal Secolo XV. al XVII. 7 vols. 4to. Rome, 1754-73.
- Brandolese, P.* Pitture, Sculture, Architetture, ed altre cose notabili di Padova, nuovamente descritte, con alcune brevi notizie intorno gli artefici, &c. 12mo. Padua, 1795.
- Brogno, P.* Nuova Guida per la Città di Brescia. 8vo. Brescia, 1826.
- Cadorin.* Dello Amore ai Veneziani di Tiziano Vecellio. 4to. Venice, 1831.
- Calvi, J. A.* Memorie della Vita e delle Opere di Francesco Raibolini detto Il Francia, Pittore Bològnese. 8vo. Bologna, 1812.
- Notizie della Vita e delle Opere del Cavaliere Gio. Fr. Barbieri detto Il Guercino da Cento. Second Edition. 8vo. Bologna, 1842.
- Carboni, G. C.* Memorie intorno i Letterati e gli Artisti, &c., di Ascoli. 4to. Ascoli, 1830.
- Carton, L'Abbé C.* Les Trois Frères van Eyck. Jean Hemling. 8vo. Bruges, 1848.
- Cean Bermudez, J. A.* Diccionario Historico de los mas ilustres Profesores de las Bellas Artes en España. 6 vols. 12mo. Madrid, 1800.
- Cennini, Cen.* Trattato della Pittura. 8vo. Rome, 1821.
- Ciampi, Seb.* Notizie inedite della Sagrestia Pistoiese, del Campo Santo Pisano, ed i altre Opere di disegno dal Secolo XII. al XV. 4to. Florence, 1810.
- Cittadella, Ces.* Catalogo istorico de' Pittori, e Scultori Ferraresi, e delle Opere loro con in fine una nota esatta delle più celebre Pitture delle Chiese di Ferrara. 4 vols. 8vo. Ferrara, 1782-3.
- Coddè, D. Pasq. and L.* Memorie biografiche poste in forma di Dizionario dei Pittori, Scultori, Architetti, ed Incisori Mantovani per la più parte finora sconosciuti. 8vo. Mantua, 1837.
- Colucci, Ab. Giuseppe.* Antichità Picene. Folio. Fermo, 1792. (*Lanzi.*)
- Condivi, Asc.* Vita di Michelangiolo Bonarruoti. 4to. Rome, 1553. *Ed.* A. F. Gori. Folio. Florence, 1746.
- Crespi, Cav. Luigi.* Felsina Pittrice o sia Vite de' Pittori Bolognesi non descritte dal Malvasia. 4to. Rome, 1769.
- Cumberland, R.* Anecdotes of Eminent Painters in Spain, &c. 2 vols. 12mo. London, 1782.
- Deville, A.* Comptes de Dépenses de la Construction du Château de Gaillon. 4to, with an Atlas. Paris, 1850.
- Dominici, B. De.* Vite dei Pittori Scultori ed Architetti Napolitani. 4 vols. 8vo. Naples, 1840-6. *Ed. prin.* Naples, 1742-5.
- Dragomanni, Gh.* Vita di Piero della Francesca, Pittore del Borgo San

- Sepolcro Scritta da G. Vasari Aret. arricchita di note illustrative. 8vo. Florence, 1835.
- Duppa, R.* Michelangelo. 4to. London, 1816.
- Eastlake, Sir C. L.* Materials for a History of Oil Painting. 8vo. London, 1847. The most important work on the History of the Practice of Painting.
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- Muzio.* Teatro di Bergamo. (*Lanzi.*)

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- Rigollot, Dr.* Catalogue de l'Œuvre de Leonard de Vinci. 8vo. Paris, 1849.
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*Schorn.* [*Vasari.*]

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*Soprani.* [*Ratti.*]

*Speth, B.* Die Kunst in Italien. 3 vols. 8vo. Munich, 1819-23. One of the earliest and best of the German critical works.

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*Vasari, Giorgio.* Le Vite de' più eccellenti Pittori, Scultori, e Architetti. Pubblicate per cura di una Società di Amatori delle Arti Belle. Small 8vo. Florence, 1846-54. This is unquestionably the most useful of all the editions of this valuable writer on the arts of Italy. The notes are most copious, and the principal lives are followed by excellent commentaries. What gives this edition its chief superiority over other works of its kind is, that the editors have taken advantage not only of the labours of all other Italian commentators, but of the researches also of the German and some other foreign writers on art, Schorn, Rumohr, Gaye, Förster, and others ; but some advantage has been lost through a want of acquaintance with English literature, and more especially Sir Charles Eastlake's "Materials towards a History of Oil Painting ;" the commentary on Anto-

nello of Messina is inferior and behind its time. The editors are Carlo and Gaetano Milanese, Carlo Pino, and Padre Vincenzo Marchese. It is this edition that is invariably referred to in the catalogue.

*Vasari*. Leben der ausgezeichnetsten Maler Bildhauer und Baumeister von Cimabue vis zum Jahre 1567. Aus dem Italienischen, &c., von Ludwig Schorn und Ernst Förster. 6 vols. 8vo. Stuttgart and Tübingen, 1832-49. Also a valuable edition, abounding in useful notes.

*Vedriani, Lod.* Raccolta de' Pittori, &c., Modonesi più celebri. Small 4to. Modona, 1662.

*Verci, G. B.* Notizie intorno alla Vita e alle Opere de' Pittori, &c., della Città di Bassano. Small 8vo. Venice, 1775.

*Vermiglioli, G. B.* Di Bernardino Pinturicchio Pittore Perugino de' Secoli, XV. XVI. Con appendice, &c., e con illustrazioni della Vita di Pietro Perugino. 8vo. Perugia, 1837.

*Villot, Fr.* Notice des Tableaux du Louvre. Ecoles d'Italie et d'Espagne. Fourth edition. Small 8vo. Paris, 1852.

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*Walpole, Horace.* Anecdotes of Painting in England, with some Account of the principal Artists, &c., collected by the late George Vertue, with additions by the Rev. James Dallaway. A new edition, revised, with additional notes by Ralph N. Wornum. 3 vols. 8vo. London, 1849.

*Wornum, R. N.* The Epochs of Painting characterised. From the earliest ages to the present time. 12mo. London, 1847.

*Zaist, G. B.* Notizie storiche de' Pittori, &c., Cremonesi. 2 vols. 4to. Cremona, 1776.

*Zanelli, Ip.* Vita del Gran Pittore Cav. Conte Carlo Cignani, &c. 4to. Bologna, 1722.

*Zanetti, A. M.* Della Pittura Veneziana e delle Opere pubbliche de' Veneziani Maestri. 8vo. Venice, 1771.

*Zanetti, Al.* Le Premier Siècle de la Calcographie, ou Catalogue Raisonné des Estampes du Cabinet de Feu, M. Le Comte Leopold Cicognara. 8vo. Venice, 1837.

*Zani, P.* Materiali per servire alla Storia dell' Origine e de' Progressi dell' Incisione in Rame e in legno. 8vo. Parma, 1802.

*Zanotti, G. P.* Storia dell' Accademia Clementina di Bologna. 2 vols. 4to. Bologna, 1739.

R. N. W.

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ERRATUM.

Page 203, third line from the end, for Gregory V., read Gregory XV.

# ITALIAN PAINTERS,

FROM THE

THIRTEENTH TO THE EIGHTEENTH CENTURY.

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ABATI, NICCOLO, called also Niccolo dell' Abate, and Nic. da Modena: *b.* at Modena about 1509–12, *d.* at Paris, 1571. Lombard School. He was the scholar of Begarelli the sculptor, and is supposed to have studied also with Correggio. He painted chiefly in fresco, and left many extensive works at Modena, at Bologna, and at Fontainebleau, whither he accompanied Primaticcio in 1552. In a note by Mariette to *Orlandi*, it is asserted that Bellini was the family name of Niccolo, and that he was in France with Primaticcio in 1533. Mündler suggests that his correct designation is Niccolo Bellini di Abbà, or dell' Abate, from the territory in which his father was born near Reggio. Niccolo is recommended by the Carracci in their "Sonnet" as the one perfect model to be followed, "*Si ponga solo Popere ad imitare,*" &c.; his own great model was Raphael, whose style he successfully imitated.

There are records also of the following painters of the family of Niccolo: —GIOVANNI ABATI, or di Abbà, his father, *d.* 1559; PIETRO PAOLO, his brother, painted battle pieces, *d.* 1555; GIULIO CAMILLO, his son, living 1570; ERCOLE, son of Giulio, *b.* 1563, *d.* 1613 —frescoes in the council hall at Mo-

dena; and Pietro Paolo, the younger son of Ercole, *b.* 1592, *d.* 1630.

*Works.* Frescoes—Modena, Ducal Gallery, series from the *Æneid*; Palazzo Comunale. Bologna, Leoni Palace, Nativity: Via di San Mamolo, symbolic subject. Oil pictures—Dresden Gallery, Martyrdom of St. Peter and St. Paul. London, Sutherland Gallery, Rape of Proserpine: Castle Howard, Ulysses returned to Penelope. (*Vedriani, Tiraboschi, Mündler.*)

ABATINI, GUIDO UBALDO, *b.* at Città di Castello, 1600, *d.* at Rome, 1656. He studied in the school of the Cavaliere d'Arpino, he afterwards imitated Pietro da Cortona, and became a good fresco painter. He also worked in mosaic. Roman School.

*Works.* Rome, Sta. Maria della Vittoria, ceiling of the chapel of Sta. Teresa. (*Baglione Passeri.*)

ABBIATI, FILIPPO, *b.* at Milan, 1640, where he died in 1715. He studied under Carlo Francesco Nuvoloni, and painted in oil and fresco. His works are on a large scale, such as at Saronno, St. John preaching in the Wilderness. He belongs to the class of *Machinists*. Milanese School. (*Lanzi.*)

ADDA, IL CONTE FRANCESCO D', *b.* at Milan about 1520, *d.* 1550. Imitated

Leonardo da Vinci, and painted on panels and on slate for private cabinets. Milanese School.

*Works.* Milan, Church of Sta. Maria delle Grazie, an altar-piece representing John the Baptist. (*Lanzi, Zani.*)

AGABITI, PIETRO PAOLO, *b.* at Sasoferrato; living 1514–31. Umbrian School. (*Colucci, Lanzi.*)

AGELLIO, GIUSEPPE, *b.* at Sorrento about 1600. He was the pupil of Roncalli, whom, as well as other painters, he assisted in his pictures, especially the landscape backgrounds. Neapolitan School. (*Dominici.*)

AGHI, ANDREA CORDELLE, called, in Venice, Cordella. Venetian School. A pupil of Giovanni Bellini; painted small panels in his style.

*Works.* Venice, Portrait of Card. Bessarion, Scuola della Carità, or Academy. Berlin Gallery, the Marriage of St. Catherine. (*Zanetti, Lanzi.*)

AGNELLI, N., a Roman, settled at Turin about 1700, where he painted a saloon of the palace. He imitated Pietro da Cortona and Carlo Maratta. (*Lanzi.*)

AGOSTINO, DALLE PROSPETTIVE, painted at Bologna about 1525. Milanese School. He was, apparently, the same as the Agostino di Bramantino, of Milan, skilled in foreshortening and perspective, hence his name. (*Lomazzo.*)

AGRESTI, LIVIO, called da Forlì, from his birthplace, was the pupil of Perino del Vaga. He excelled in oil and in fresco, and executed extensive works in Rome, Forlì, and elsewhere; he died about 1580. Principal works in the church of Santo Spirito, Rome; and in the Cathedral and Town Hall of Forlì. Roman School. (*Baglione.*)

ALBANI, FRANCESCO, *b.* at Bologna, 1578, where he died Oct. 4, 1660. He was the pupil of Denis Calvart, and early friend of Guido, with whom he left Calvart for the school of the Carracci.

Albani followed with Guido Annibal Carracci to Rome about 1602, and assisted that painter in the Farnese, and in the Chapel of San Diego, in the Church of San Giacomo Degli Spagnuoli. He visited Rome a second time in 1625, when he executed the frescoes of the Verospi Palace (now Torlonia). His pictures are celebrated for their beautiful *Amorini*, painted from his own children, of whom he had twelve by his second wife, Doralice Fioravanti; these children were also the frequent study of the sculptors Algardi and Fiammingo. He also introduced a profusion of Venuses, Dianas, Nymphs, &c., but rarely male figures, into his more characteristic works; of sacred subjects, however, he has left a great variety: he executed nearly fifty large altar-pieces. Albani belongs to the Eclectic School of Bologna; he was a graceful and elegant painter; his fancy compositions are generally agreeable, especially his smaller mythological subjects, with his charming *Amorini*, and landscape backgrounds. His easel pictures are numerous, in the principal European galleries.

*Works.* Bologna, The Baptism of Christ, Pinacoteca; San Guglielmo, church of Gesu e Maria; Sant Andrea, and a Noli me Tangere, church of Santa Maria de' Servi; the Annunciation, church of the Theatines; and a chapel in the church of the Madonna di Galliera. Rome, St. Sebastian, and the Assumption of the Virgin, church of San Sebastiano; frescoes from Ovid, in the Torlonia Palace; landing of Venus on the island of Cythera, Ghigi Palace; and the Four Elements, Borg-hese Gallery; stories of Diana and Venus, Florence Gallery; the Toilet of Venus, in the Louvre; and the Dance of Cupids, Dresden Gallery. (*Malvasia.*)

ALBERTI, CHERUBINO, *b.* at Borgo San Sepolero, in 1552, *d.* at Rome, 1615. He assisted his brother, Gio-

vanni, at Rome, but is much more celebrated as an engraver than as a painter. (*Baglione.*)

ALBERTI, DURANTE, probably of the same family of Borgo San Sepolcro, *b.* 1538, *d.* 1613, was also established as a painter of reputation at Rome, in the time of Gregory XIII.

ALBERTI, GIOVANNI, son of Alberto Alberti, *b.* at Borgo San Sepolcro, in 1558, *d.* at Rome, 1601. He painted in oil and fresco, excelled chiefly in the latter, and was unrivalled in his time for his clever foreshortenings of the figure, general effects in perspective, and for landscape. His principal works are, the Sala Clementina, in the Vatican; the ceiling of the Sacristy of San Giovanni in Laterano, painted for Clement VIII.; and for Gregory XIII., some frescoes in the palace of Monte Cavallo.

The Alberti are enumerated by Lanzi among the imitators of Michelangelo. (*Baglione.*)

ALBERTINELLI, MARIOTTO, a very able pupil of Cosimo Roselli, painted in Florence, Viterbo, and in Rome. He was the fellow-student and friend of Fra Bartolomeo di San Marco, and imitated his style with great success; he coloured, or rather painted, several of his pictures. He does not, however, show either the energy or grandeur of style of Fra Bartolomeo, but his colouring is powerful, and his *tone* admirable, his composition good, and his countenances have an earnest expression. He died about 1520, aged 45. Tuscan School.

*Works.* Florence, Gallery of the Uffizj, the Salutation; in the Academy, the Trinity and the Annunciation, from the Confraternity of San Zanobi, a master-piece for *tone*. Berlin Gallery, the Trinity and the Assumption of the Virgin (the upper part is by Fra Bartolommeo). Louvre, the Virgin and Child. (*Vasari, Zani.*)

ALBERTONI, PAOLO, a Roman painter of the school of Carlo Maratta. He died about 1695. Pictures in San Carlo on the Corso, in Santa Maria of the Campo Marzo, and in other churches of Rome. (*Orlandi.*)

ALBINI, ALESSANDRO, *b.* at Bologna in 1568, *d.* 1646. He was a very distinguished pupil of the Carracci. (*Malvasia.*)

ALBONI, PAOLO, a Bolognese landscape painter. He imitated the style of Ruysdael and other Dutch masters. He lived some time at Vienna, and died at Bologna in 1730. (*Crespi.*)

ALBORESI, GIACOMO, *b.* at Bologna in 1632, *d.* 1677. He was a pupil of Domenico Santi and Agostino Mitelli, and excelled as an architectural painter in fresco. (*Malvasia, Crespi.*)

ALDROVANDINI, the name of a Bolognese family of artists, originally of Rovigo, distinguished as architectural and decorative painters. MAURO, *b.* 1649, *d.* 1680; POMPEO AGOSTINO, his son, instructed in perspective by his cousin, Tommaso Aldrovandini, *b.* at Bologna in 1677, *d.* at Rome in 1739; he painted in fresco, in distemper, and in oil; TOMMASO was born at Bologna in 1653, and died there in 1736. He was the pupil of his uncle Mauro. (*Zanotti.*)

ALEMAGNA, GIUSTO DI, painted, in 1451, a fresco of the Annunciation in the convent of Santa Maria di Castello, at Genoa: it is the oldest fresco in that city; the colouring is still fresh. It is signed "Justus de Alemania." The painter was evidently a German. (*Soprani.*)

ALENI, TOMMASO, called Il Fadino, *b.* at Cremona, painted in 1515. Lombard School. His style very much resembles that of Galeazzo Campi. Cremona, church of San Domenico. (*Zaist.*)

ALFANI, DOMENICO DI PARIS, *b.* at Perugia about 1483, still living in 1536. A pupil of Pietro Perugino with Ra-

phael. He imitated and enlarged upon his master's style. His works, of which several exist in the churches of Perugia, have been till lately attributed to his son, Orazio. In the gallery of the Uffizi, at Florence, in the Tribune, there is a Holy Family, now attributed to this painter. Umbrian School.

ALFANI, ORAZIO, the son of Domenico, was *b.* at Perugia in 1510, and *d.* in 1583. Umbrian School. His style bears more resemblance to Raphael's second manner than to that of the Umbrian painters generally. There are pictures by him at Perugia, which may be mistaken for the works of Raphael, especially some Madonnas, about which the authorship is still disputed, but the colouring of Alfani has less force than that of Raphael.

*Works.* Perugia, Birth of Christ, at San Francesco; Madonna and Child, at the Augustine Convent; and at the Conventual Friars, a Crucifixion by the two Alfani. (*Mariotti.*)

ALIBRANDI, GIROLAMO, called the Raphael of Messina, *b.* 1470, *d.* 1524. He became a scholar of Antonello da Messina, at Venice, and formed a friendship with Giorgione; after the death of Antonello, he entered the school of Leonardo Da Vinci, at Milan, and acquired some of his softness of light and shade. At Messina, in the church Della Candelora, is a picture of the Purification of the Virgin, painted by Alibrandi in 1519; it is considered one of the best pictures in that city. (*Gaetano Grano.*)

ALIENSE. [VASSILACCHI.]

ALIGHIERI, GIOVANNI, an Italian monk, and one of the oldest artists of Ferrara. He illuminated a MS. Virgil in 1198, for the Carmelite monks of Ferrara, which is still preserved. (*Cittadella.*)

ALLEGRI, ANTONIO, commonly called CORREGGIO, from his birth-place, *b.* 1493-4, *d.* at Correggio, March 5, 1534.

Lombard School, or *Caposcuola* of the School of Parma. He was established in Parma in 1519. His youth is involved in obscurity; his original instructor appears to have been Tonino Bartolotto, a painter of Correggio; he seems to have at once matured into the great master. His most remarkable technical quality is his soft and powerful light and shade, strongly reminding of the Milanese School of Leonardo da Vinci. There are, too, infinite grace, beauty, and exuberance of life in the expression of Correggio's countenances and a deep sensibility pervades his compositions, though all his excellence tends to the sensuous development of art. His tints are delicate, his colouring rich and glowing; he creates the most powerful effects from his skill in chiaroscuro, and his forms possess wonderful breadth, with charming undulations of contour. He carried to the highest perfection the faculty of foreshortening; but he paid more attention to the massing of the draperies, and to their flowing outlines, than to the study of the human figure itself, which we may call a distinctive characteristic of the Lombard School. His several styles may be thus classed:—his first, somewhat resembles that of Leonardo da Vinci; in his second, we find the highest mastery of chiaroscuro; and his third combines these with his proverbial grace, and that sensuous display of limb, which from his excessive fondness for foreshortenings, descended into manner, though at the same time constituting one of Correggio's capital characteristics.

*Works.* Frescoes— at Parma (engraved by the *Cav. Toschi*), Cupola of San Giovanni, the Ascension of Christ, 1520; Cathedral, the Assumption of the Virgin, 1522 (finished by Gandini) Monastery of St. Paul, mythological Oil pictures—Parma, in the Academy St. Jerome, or Day, 1524; Madonna



della Scodella, 1530; Deposition from the Cross; Martyrdom of San Placido and Santa Flavia; and the Procession to Calvary. Dresden Gallery, the St. George; the St. Sebastian; the *Notte*, or Night; and the Reading Magdalen. Naples, Holy Family, *La Zingarella* (the Virgin, said to be the portrait of his young wife, Girolama Merlini). Munich, Madonna Enthroned. Paris, Louvre, Marriage of St. Catherine; Jupiter and Antiope. Berlin, Leda; Io. Vienna, Io. Rome, Borghese Gallery, Danæ. London, National Gallery, Education of Cupid; Ecce Homo; Holy Family, *La Vierge au Panier*: Apsley House, Christ's Agony in the Garden. (*Vasari, Tiraboschi, Pungileoni.*)

ALLEGRI, POMPONIO QUIRINO, called LIETO, the son of Correggio, *b.* Sept. 3, 1521, living in 1593. Fresco, in the Cathedral of Parma, Moses receiving the Tables of the Law. (*Affò, Pungileoni.*)

ALLEGRI, FRANCESCO, *b.* at Gubbio in 1587, *d.* at Rome, 1663. Roman School. He was the pupil of the *Cav. D'Arpino*, whom he resembled in style, as in the frescoes of the cathedral and church of the Madonna de' Bianchi at Gubbio. His later works are superior to his early productions; some of his best works in fresco are at Savona; he painted likewise battle-pieces, and in the Colonna Palace at Rome are two landscapes by Claude, to which Allegrini added the figures. His son, Flaminio, executed some works in the Vatican. (*Soprani and Ratti.*)

ALLORI, ALESSANDRO, called after his uncle and master, BRONZINO, *b.* at Florence in 1535, *d.* 1607. Tuscan School. He ranks among the Florentine anatomical mannerists and imitators of Michelangelo. He published a Treatise on Anatomy for artists in 1590. He was an excellent portrait-painter, and as Lanzi has observed, had the bad taste to introduce portraits

in the modern costume into ancient historical subjects.

*Works.* Florence, Montaguti Chapel, in the church of the Annunziata, painted in oil, in 1582; in the Gallery of the Uffizj, the Sacrifice of Abraham; and his own Portrait. The Berlin Gallery contains a Portrait of Bianca Capello, wife of the Grand Duke Francesco II.; and a Florentine Family Portrait. (*Baldinucci.*)

ALLORI, CRISTOFORO, *b.* at Florence 1577, *d.* 1621, sometimes called also after his great uncle, Bronzino; he was the son of Alessandro, and was one of the best painters of his time, more especially in execution. He followed the great reformers of the Florentine School, Cigoli and Gregorio Pagani. Like his father he was an excellent portrait-painter. His most finished pictures are the Judith with the head of Holophernes, portraits of himself and the beautiful Mazzafirra, his mistress, the servant being the portrait of her Mother; and the Miracle of San Giuliano; in the Pitti Palace; and the Beato Manetto, in the church de' Servi, at Florence. In the Louvre is a small characteristic picture, representing Isabella, of Milan, pleading with Charles VIII. for peace. Cristoforo was a good landscape-painter, and he is said to have made some copies, with slight alterations in the backgrounds, of Correggio's Magdalen, which have passed as duplicates by Correggio. (*Baldinucci.*)

ALOISI. [*GALANINO.*]

ALTISSIMO, CRISTOFANO DELL', living in 1568. A scholar of Angelo Bronzino, and a good portrait-painter. His name appears to have been Papi. Tuscan School. (*Vasari.*)

ALTOBELLO, FRANCESCO ANTONIO, Neapolitan painter of the seventeenth century; he was a native of Bitonto, and a pupil of Massimo Stanzioni. His pictures are excessively blue, otherwise

he was a good painter: his master-piece is Sant' Ignazio, in the church of San Francesco Saverio, Naples. (*Dominici*.)

ALUNNO, NICCOLÒ, of Foligno, painted from 1458 to 1499. Umbrian School. He painted *à tempera*, and his colouring is accordingly well preserved, his heads are painted from nature, and his example was followed by the subsequent painters of his school, which he much advanced. There are still some remains of his pictures in the cathedral of Assisi, in which Vasari admired the Weeping Angels: he was a painter of extraordinary merit for his time.

There are several pictures bearing the signature "Nicolai Fulginatis opus," but they are probably not all by Alunno, as there was also a Niccolò di Liberatore, an old painter of Foligno. There is a fine picture in the Brera at Milan, dated 1465; and a *Predella*, with six subjects, in the Louvre, from the altar of San Niccolò di Foligno. (*Mariotti*.)

AMADEI, STEFANO, *b.* at Perugia in 1589, *d.* 1644. He was the pupil of Giulio Cesare Angeli; painted history and portraits, and opened a school of art at Rome. His pictures are chiefly at Perugia. (*Pascoli*.)

AMALTEO, POMPONIO, *b.* at San Vito, in the Friuli, in 1505, *d.* about 1588. He was the scholar and son-in-law of Pordenone, in whose style he painted, but with more delicacy of execution, though less vigour; his colouring is very gay and his drawing good.

In a Loggia at Ceneda, used as a court of justice, are the three Judgments, by him, of Solomon, of Daniel, and of Trajan, painted in 1536, which have been erroneously ascribed to Pordenone by Ridolfi. Belluno also possesses some good works by Amalteo.

GIROLAMO, his brother, painted small historical pictures, of very elaborate finish; he died young: and QUINTILIA,

the daughter of Pomponio, painted portraits, and executed some works in sculpture. Venetian School. (*Altan Renaldis*.)

AMATO, GIO. ANTONIO D' (Il Vecchio), *b.* at Naples in 1475, and *d.* there in 1555. He studied the pictures of Silvestro Buono and Pietro Perugino, and formed his style from them. His works are exclusively religious; several of his oil pictures are still preserved at Naples. Neapolitan School.

AMATO, GIO. ANTONIO D' (Il Giovane), *b.* at Naples in 1535, and *d.* in 1598. He was the nephew and pupil of the elder Amato. His colouring is exceedingly rich; at Naples, in the church of the Banco de' Poveri, is still his large and celebrated altar-piece of the Infant Christ. Neapolitan School.

AMATRICE, COLA DELL' (FILOTESIO), a Neapolitan painter and architect, domiciliated at Ascoli in 1523. He was a native of Amatrice, in Calabria, and there are dates on various works at Ascoli, from 1514 to 1535; he executed some frescoes at Città di Castello several years later. His early works were dry and meagre in style, but later in life he adopted the improved design of his younger contemporaries, though he never visited Rome. His principal works are the Last Supper, in the Oratorio del *Corpus Domini*; and the Procession to Calvary, in the refectory of the *Minori osservanti della Nunziata*, at Ascoli. (*Vasari, Guida d'Ascoli*.)

AMBROGI, DOMENICO DEGL', a Bolognese painter of the seventeenth century, called also Menichino del Brizio, after his master. An ornamental, landscape and architectural painter; he also represented historical subjects, both in oil and in fresco; they are numerous in Bologna. (*Malvasia*.)

AMERIGHI, or MERIGI, MICHELANGELO, called from his birth-place, CARAVAGGIO, *b.* 1569, *d.* at Porto Ercole,

1609. Roman School. He commenced life as a mason's labourer, practised portrait some time in Milan, and acquired afterwards a fine taste for colour, from the works of Giorgione and other masters at Venice. He subsequently became the assistant of the *Cav. D'Arpino* at Rome, but eventually adopted a very opposite style of painting. Caravaggio is the head of the so-called *naturalists*, his style is true, forcible, and vulgar; his contrasts of light and shade are strong to harshness, and his shadows want transparency; yet, in spite of its vulgarity, his style, as new as bold, found a host of imitators; a bold and literal delineation of nature now superseding the then prevailing too insipid idealism or eclecticism: even Annibal Carracci declared that Caravaggio "ground flesh instead of colours."

*Works.* Rome, the Pietà, or Entombment of Christ, in the Vatican; the Card-Players, or *Il Giuco di Carte*, Sciarra Palace; the Fortune-Teller, in the Capitol; others in the Quirinal, Lateran, Borghese, Corsini, Barberini, Braschi, and Rospigliosi Palaces. Gallery of the Uffizj, Florence. Palazzo Prignole, Genoa, Raising of Lazarus: Durazzo Palace. Palazzo Balbi, Conversion of St. Paul. Galleries of Munich, Dresden, Berlin, Louvre, and National Gallery. (*Bellori.*)

AMIDANO, POMPONIO, of Parma, lived in 1595. Lombard School. One of the followers and imitators of Parmegiano. His master-piece was painted for the church of the Madonna del Quartiere at Parma. (*Orlandi.*)

AMIGAZZI, GIOVANNI BATTISTA, a Veronese painter, lived 1642. The pupil and imitator of Claudio Ridolfo; a good copyist also of Paul Veronese. Many works at Verona. (*Dal Pozzo.*)

AMIGONI, JACOPO, *b.* at Venice, 1675, *d.* at Madrid, 1752. He visited London in 1729, and practised here history and portrait for ten years, and

returned to his own country with 5000*l.* He was afterwards court painter to Ferdinand VI. of Spain. His style, notwithstanding his success, was weak and superficial: he was a bad imitator of Sebastiano Ricci. (*Zanetti, Walpole.*)

AMIGONI, OTTAVIO, *b.* at Brescia in 1605, *d.* there in 1661. He was the pupil of Antonio Gandino; painted chiefly in fresco. At Brescia, in the Carmelite church, is a large fresco by this artist and the younger Gandino. (*Orlandi, Brognoli.*)

AMOROSI, ANTONIO, lived in 1736, at Ascoli. Roman School. He was instructed in the school of the *Cav. Giu. Ghezzi*; he painted chiefly *bambocciate*, or subjects from common life, and with great skill, but occasionally historical and religious works. He painted a hall in the Town-House of Civita Vecchia. (*Pascoli.*)

ANASTASI, GIOVANNI, *b.* at Sinigaglia in 1654, *d.* in 1704. Roman School. His best works are at Sinigaglia, in the church della Croce. (*Marcheselli, Lanzi.*)

ANDREASI, IPPOLITO, a painter of Mantua of the sixteenth century (1540–87), and scholar of Giulio Romano. He painted from the cartoons of that master. Works at Santa Barbara. (*Lanzi, Zani.*)

ANDRIA, TUCCIO DI, painted in Savona in 1487. Genoese School. A picture, a *predella*, by this artist, of the Saviour Blessing the Disciples, is in the Louvre.

ANDRIOLI, GIROLAMO, a Veronese painter, living 1606. Works, in Santa Caterina di Siena, at Verona. (*Dal Pozzo.*)

ANESI, PAOLO, a Florentine painter of the eighteenth century; painted chiefly landscapes, and ancient ruins in the style of Paolo Pannini. Several works at Florence and at Rome. (*Lanzi.*)

ANGARANO, IL CONTE OTTAVIANO,

a Venetian painter of the seventeenth century. At Venice, in the church of San Daniele, is the Nativity, considered his best work. (*Zanetti*.)

ANGELI, FILIPPO D', *b.* at Rome in 1600, *d.* 1660. Roman School; called Il Napolitano (he spent his youth at Naples). He painted small landscapes with figures, and marine and battle-pieces, with great skill, and spread a taste for this class of art in Italy. He lived some time at Florence, at the court of Cosmo II. (*Fabretti, Baglione*.)

ANGELI, GIULIO CESARE, *b.* at Perugia about 1570, *d.* about 1630. He was a scholar of Annibal Carracci, but did not adopt the Bolognese style. His colour is better than his design, and his draped figures superior to the undraped. At Perugia, in the Oratorio di Sant Agostino, are his best frescoes. (*Pascoli*.)

ANGELI, GIUSEPPE, *b.* about 1715, living in 1793. Venetian School. A pupil and imitator of Piazzetta. His heads have much expression. (*Zanetti*.)

ANGELICO. [*See* FRA GIOVANNI DA FIESOLE.]

ANGELINI, SCIPIONE, *b.* at Ascoli in 1661, *d.* in 1729. Roman School. He painted flower-pieces; his pictures were numerous, and largely exported by the dealers from Leghorn to France, England, and Holland. (*Pascoli*.)

ANGUISCIOLA, or ANGUSSOLA, SOFONISBA, *b.* at Cremona about 1533, *d.* at Genoa about 1620. She belongs to the Cremonese eclectics of the Lombard School; she was successively the pupil of Bernardino Campi of Cremona, and of Bernardino Gatti of Milan. She was an excellent portrait-painter, and was invited to Madrid, by Philip II., where she painted several portraits. She also executed small historical subjects. Her conversation on questions relating to art, in her old age,

was much courted at Genoa; and Vanduyck, who frequented her parties, is reported to have asserted that he had obtained more knowledge from a blind old woman than from the study of the great masters. She was twice married.

At Wilton, the Earl of Pembroke's, there is the marriage of St. Catherine; at Althorp, Northamptonshire, her own portrait, in which she is playing on the harpsichord: there are others of herself at Florence, Vienna, and at Genoa, in possession of the Lomellini family, into which she married. In Berlin, in Ct. Raczynski's collection, there was a family picture, by Sofonisba. She instructed her sisters LUCIA, MINERVA, EUROPA, and ANNA MARIA in painting, in which they all excelled. (*Vasari, Ratti*.)

ANSALDI, INNOCENZIO, *b.* at Pescia in 1734, *d.* at Florence in 1816. He studied in Rome, and has left some graceful works. Works in the churches of Florence. He was a distinguished writer on art. (*Biographie Universelle, Supp.*)

ANSALDO, ANDREA, *b.* at Voltri, 1584, *d.* at Genoa, 1638. This distinguished painter of the Genoese School was the pupil of Orazio Cambiaso; he also studied the works of Paolo Veronese. He executed many fine works in fresco and in oil, at Voltri and at Genoa; some of his chief frescoes have perished: he was one of the ablest Italian painters of his age, and Lanzi says, one of the few who painted much and well at the same time. Among his best works are, at Voltri, San Carlo Boromeo staying the Plague at Milan, in the church of SS. Niccolò ed Erasmo; and at Genoa, the Last Supper, in the Oratorio of Sant' Antonio Abate, 1629. (*Soprani and Ratti*.)

ANSALONI, VINCENZIO. A pupil of Ludovico Carracci. Two only of his works remain; in the church of San

Stefano, in the Fioravanti Chapel, the Martyrdom of St. Sebastian; and from the church of the Celestines, now in the Academy, the Virgin and Child in the Clouds, with Saints below. (*Lanzi.*)

ANSELMI, GIORGIO, *b.* at Verona in 1723, *d.* 1797, was the scholar of Balestra. Principal work, frescoes of the cupola of Sant' Andrea at Mantua. Venetian School. (*Affò.*)

ANSELMI, MICHELANGELO, *b.* at Lucca in 1491, *d.* 1554. Studied at Lucca under Il Sodoma, and afterwards with the same master at Siena, whence he is sometimes called Michelangelo da Siena; he was, however, a devoted follower of Correggio; his outlines are large and full, his heads well studied, and his colouring glowing, but with too much red in it; his composition is weak.

*Works.* Parma, in the church of the Madonna della Steccata, and other churches. Louvre, Madonna and Saints, much after the style of Correggio. (*Affò.*)

ANSUINO DA FORLÌ, *p.* about 1460. Pupil of Squarcione. Engaged with Andrea Mantegna, in painting the frescoes of the chapel of SS. Jacopo e Cristoforo, in the church degl' Eremitani at Padua. (*Brandolese.*)

ANTONELLO DA MESSINA, called also Antonello d'Antonio, Ant. Degl' Antoni, and Antonello Mamertini, *b.* at Messina about 1414, *d.* at Venice, 1493-6. Of great importance in the history of Italian painting, from the fact of his having introduced the Van Eyck method of oil (or rather *varnish*) painting into Italy. Antonello saw a picture by John Van Eyck, at Naples, about 1442, and being much astonished at the character of the *impasto*, visited Flanders in order to learn the secret from the painter. He arrived at Bruges after the death of John Van Eyck, who died in July, 1441, but learnt the method from the younger brother Lam-

bert Van Eyck. He appears to have spent some years in the Low Countries, and to have then settled eventually in Venice about 1460-70, and communicated the method to Domenico Veneziano, through whom it subsequently spread throughout Italy. His works resemble the Van Eycks', but are inferior.

The works of Antonello are scarce:—Antwerp Gallery, a Crucifixion between the Two Thieves, with the inscription—1475 *Antonellus Messaneus me Op pinxit.* Venice, Academy, the Virgin Reading. Florence, at the Uffizj, a male portrait. Vienna, Gallery, Dead Christ, with Weeping Angels. Berlin, Gallery, a Portrait of a young man (1445?); the Head of St. Sebastian, 1478; and a Madonna and Child. Paris, collection of Count Portalis, a Portrait. (*Vasari, Eastlake, Carton.*)

ANTONIANO FERRARESE, or Antonio Alberto, of Ferrara, of the school of Angiolo Gaddi, *p.* about 1438, *d.* about 1450. Executed considerable works in the Palace of Alberto D'Este, at Ferrara; others at San Francesco D'Urbino, and at Città di Castello. (*Baruffaldi.*)

ANTONIO and GIOVANNI of PADUA. [GIUNTO PADOVANO.]

APOLLODORO, FRANCESCO, called Il Porcia, a portrait-painter of Friuli, living at Padua in 1606. Venetian School. (*Ridolfi.*)

APOLLONIO, AGOSTINO, of Sant' Angelo in Vado, painted about 1536. Roman School. Assisted his uncle Luzio Dolci in his works. He settled at Castel Durante.

APOLLONIO, JACOPO, of Bassano, *d.* 1654, aged about 70. Venetian School. A relative of the Bassanos. Though inferior to his models, he is one of the best of their followers; he excelled in landscape.

*Works.* Bassano, the Dome, a Magdalen; San Sebastiano, St. Sebas-

tian and other Saints; and a San Francesco at the Riformati. (*Lanzi.*)

APPIANI, ANDREA, *b.* at Milan in 1754, *d.* 1818. Lombard School. He painted in fresco and in oils, and is considered the best fresco-painter of his age. In point of gracefulness, his style resembles that of Correggio; and his works are free from the theatrical character of his times; his colouring is good, and his drawing elegant. He was made a Knight of the Iron Crown by Napoleon.

*Works.* Milan, Imperial Palace; and the church of Santa Maria Vergine. (*Ticozzi.*)

APPIANI, FRANCESCO, *b.* at Ancona in 1702, *d.* 1792. Roman School. Pupil of Domenico Simonetti. He painted many works at Perugia, where he settled, and at Rome, conspicuous for delicacy of design and harmony of colour.

*Works.* Rome, San Sisto Vecchio, Death of San Domenico. Perugia, churches of San Pietro de' Cassinensi, St. Thomas, Monte Corona, San Francesco, and the Cathedral. (*Lanzi.*)

APPIANO, NICCOLA. A pupil of Leonardo da Vinci, lived at Milan in the beginning of the sixteenth century. (*Lanzi.*)

AQUILA, POMPEO DELL', or Aquilano, lived in the 16th century at Rome and Aquila. Neapolitan School. He painted in fresco and in oils.

*Works.* Rome, church of Sto. Spirito, in Sassia, a Deposition from the Cross: Aquila, frescoes. (*Orlandi.*)

ARAGONESE, SEBASTIANO, or Lazzaro Sebastiano, painted at Brescia about 1567. He was a better draftsman than painter; he drew chiefly with the pen. (*Orlandi.*)

ARALDI, ALESSANDRO, of Parma, *d.* about 1528. Lombard School. Studied at Venice under Gio Bellini, and painted in the drier manner of the *quattrocento* masters.

*Works.* Parma, church of the Carmelites, the Annunciation. (*Affò.*)

ARBASIA, CESARE, of Saluzzo, in Piedmont, *d.* in 1614. Lombard School. His works somewhat resemble those of his master, Federigo Zuccherò. His frescoes are superior to his oil paintings. He was one of the founders of the Academy of St. Luke, at Rome, of which Zuccherò was the first president. Arbasia painted much in Spain, at Malagar, and Cordova; he visited that country about 1579.

*Works.* Cordova, ceiling of cathedral: Savigliano, ceiling of the church of the Benedictine Monks: Saluzzo, frescoes in the town-hall. (*Cean Bermudez.*)

ARCIMBOLDI, GUISEPPE, *b.* at Milan, in 1533, *d.* at Prague, 1593. Milanese School. He painted portraits, interiors of kitchens, and fancy pieces, of strange caprice, which, at a distance, resembled figures of men and women, but on a nearer view were utensils, flowers and leaves, fruits, &c., so disposed as to cause the deception. He lived chiefly at Prague, in the service of the Emperors. (*Lomazzo.*)

ARDENTE, ALESSANDRO, of Faenza, *d.* at Turin, in 1595. Lombard School. He was an excellent portrait-painter, and painted much in the style of the Roman School.

*Works.* Turin, at the Monte della Pietà, the Conversion of St. Paul: Lucca, San Giovanni, Baptism of Christ; church of San Paolino, Sant' Antonio Abate, with inscription—"Alexander Ardentius Faventinus, 1565." (*Lanzi.*)

ARETINO. [SPINELLO.]

ARETUSI, CESARE, called also Cesare Modenese, was born at Modena, and died at Parma, in 1612. He painted also much at Bologna, where he was made a citizen. He studied the works of Bagnacavallo. He had great merit as a portrait-painter, and copied the

works of Correggio with complete success. Some of these copies have passed as originals. He re-painted the frescoes of Correggio for the new Tribune of the cathedral of Parma, in 1587. Malvasia states that the cartoons from which he worked, and which are still preserved at Capo di Monte, at Naples, were made from the originals by Annibal and Agostino Carracci. Aretusi wanted the creative power; in technical qualities he was excellent; he was a good copyist, and his colouring has much affinity with that of the Venetian painters.

*Works.* Bologna, Cupola of the cathedral of San Pietro, assisted by Gio Battista Fiorini: Parma, church of San. Giovanni, Copy of the "Notte" of Correggio. (*Malvasia.*)

ARETUSI. [MUNARI.]

ARMANI, PIER MARTIRE, *b.* at Reggio, in the Modenese, 1613, *d.* 1669. Lombard School. He was the scholar of Lionello Spada, with whom he painted in Santa Maria, at Reggio. (*Tiraboschi.*)

ARZERE, STEFANO DELL', lived about 1560, at Padua. He is esteemed by Ridolfi for his frescoes. He painted much in the churches and convents at Padua: he was an imitator of Titian, but with varied success. Paduan School.

*Works.* Padua, church of San Giovanni di Verzara, Christ on the Cross: public library at Padua, the Hall of the Giants. (*Ridolfi.*)

ASCANI, PELLEGRINO, a native of Carpi, and a good flower-painter of the 17th century. Lombard School. (*Tiraboschi.*)

ASCIANO, GIOVANNI D', painted about 1370. Sienese School. A pupil of Berna da Siena. He completed a series of frescoes left unfinished by his master in the parish church of Arezzo' San Gemignano. The colouring of Asciano is superior to that of Berna. (*Lanzi.*)

ASCIONE, ANGELO, a Neapolitan fruit-painter of the latter part of the 17th century. The pupil of Gio Battista Ruopoli. (*Dominici.*)

ASPERTINI, AMICO, or Maestro Amico, *b.* at Bologna, in 1474, *d.* 1552. Bolognese School. He was of an eccentric and whimsical disposition. A strange account of his habits and appearance is given by Vasari. His works are characteristic of the qualities of his mind. He studied, according to Malvasia, in the School of Francia, but his works show a mixture of all styles. He ridiculed imitators. He was a good animal-painter. He was sometimes called *Amico da due penelli*, because he painted with both hands, and also because he produced two qualities of works,—the one excellent, and the other excessively negligent. Few of his works remain. At Bologna, in the Palazzo della Viola, is a fresco of Diana and Endymion: others in the churches of San Petronio, St. Cecilia, and San Martino; in San Frediano, in Lucca; and there is a Nativity, in the Berlin Gallery. (*Malvasia.*)

ASPERTINI, GUIDO, *b.* about 1460, painted in 1491. Bolognese School. His only remaining picture, according to Giordani, is the Adoration of the Magi, in the Academy of Bologna. He is said to have been the pupil of Ercole da Ferrara, and of his younger brother Amico. (*Malvasia.*)

ASSERETO, GIOVACCHINO, *b.* at Genoa, 1600, *d.* 1649. Genoese School. Studied under Borzone and Ansaldo. Several of his works are in the churches and convents of Genoa. (*Soprani.*)

ASSISI, ANDREA DI, called L'Ingegno. Umbrian School. He was contemporary with Pietro Perugino, and is said to have been a scholar of Niccolò Alunno. His only known work is a Coat-of-Arms, painted for the town house of Assisi, in 1484. There is a picture in the gallery of Berlin, and a

Holy Family in the Louvre, attributed to him, but quite arbitrarily; it is therefore useless to speculate upon his style. He appears to have been a man of general aptness for business, and held several offices under the papal Government at Perugia. His complete name appears to have been Andrea di Aloisi. (*Rumohr.*)

ASSISI, TIBERIO DI, or Tiberio Diatelevi, lived in the earlier part of the 16th century, and painted in the style of Pietro Perugino. Umbrian School. (*Mariotti.*)

ASTA, ANDREA DELL', *b.* at Bagnuoli, about 1673, *d.* at Naples, 1721. Neapolitan School. He was the pupil of Solimena. He afterwards went to Rome, where he improved himself by the study of the works of Raphael.

*Works.* Naples, church of St. Agostino of the bare-footed friars, the Nativity, and the Adoration of the Magi. (*Dominici.*)

ATTAVANTE, FIORENTINO, an illuminator of the latter part of the 15th century, who was engaged chiefly at Venice. In the library of St. Mark there is a MS. of Marcianus Capella, signed, *Attavantes Florentinus, pinxit*, and in the Royal Library at Brussels a splendid folio missal, illuminated by him, at Florence, for Matthias Corvinus, king of Hungary, in the years 1485-87. (*Vasari.*)

AVANZI, GIUSEPPE, *b.* at Ferrara, in 1665, *d.* 1718. Ferrarese School. He was of the school of Costanzo Cattanio. His pictures are more numerous than select; besides sacred subjects, he painted landscapes, fruit, and flowers, on canvas and on copper, mostly *alla prima*, or at once.

*Works.* Ferrara, the Certosa, Beheading of John the Baptist: others at the church of the Madonna della Pietà: at San Domenico, a Marriage of St. Catherine. (*Baruffaldi.*)

AVANZI, JACOPO D', of Verona, or

probably of Bologna, and the pupil of Vitale da Bologna. The Avanzi were an ancient and noble family of that place. Jacopo executed some works with Galasso, of Ferrara, and Cristofano, of Bologna, in the old church of the Madonna di Mezzaratta, which, says Lanzi, is to the School of Bologna what the Campo Santo is to that of Pisa. The frescoes of the chapel of San Felice, in the church of Sant'Antonio, at Padua, painted in 1376, with Altichiero da Zevio, are considered Jacopo's best works; they were long supposed to be the works of Giotto. Other frescoes, in which Jacopo d'Avanzi was engaged, are those of the Cappella di San Giorgio, at Padua, also painted by D'Avanzi and Altichiero da Zevio, about 1378; in both of which works it is not improbable that he was employed by Da' Zevio. D'Avanzi painted also some frescoes at Verona, which were admired by Andrea Mantegna; and Michelangelo and the Carracci are said to have thought very highly of his works at Bologna. There are a Crucifixion and a Madonna crowned by her Son, in the gallery of the Academy, both signed *Jacobus Pauli, f.*, which Giordani attributes to this painter. [*ZEVIO.*] (*Malvasia, Förster.*)

AVANZINO, *b.* at Città di Castello, in 1552, *d.* at Rome, 1629. He was the scholar of Pomarancio, and executed several frescoes in the churches of Rome. (*Baglione.*)

AVELLINO, GIULIO, called Il Messinese, *d.* about 1700. He was born at Messina, but lived and painted chiefly at Ferrara, where he revived the art of landscape-painting, which had been neglected after the age of the Dossi. Avellino was the scholar of Salvator Rosa, and painted much in his style, and he enriched his views with ruins, architectural objects, and small well-executed and spirited figures. (*Lanzi.*)

AVELLINO, ONOFRIO, *b.* at Naples,



in 1674, *d.* at Rome, in 1741. Neapolitan School. Was first the pupil of Luca Giordano, then of Solimena. He was more especially a portrait-painter, but he painted also battles, and he made many good copies of the pictures of Giordano, of that class which have been sold in England and elsewhere as originals. The same has happened also, according to Dominici, with some of his copies of Solimena. He painted at Naples and at Rome.

*Works.* Rome, vault of the church of San Francesco di Paola: Sorrento, Chiesa del Carmine, the Virgin enthroned, with many Saints.

AVERARA, GIOVANNI BATTISTA, of Bergamo, he *d.* Nov. 10, 1548, in the prime of life, of the bite of a dog. Venetian School. In the character of his landscapes, and in his colouring, he seems to have taken Titian for his model. He was particularly excellent in his landscape backgrounds: he painted almost exclusively in fresco. (*Muzio, Tassi.*)

AVIANI, an architectural painter of Vicenza of the early part of the 17th century. Venetian School. He painted also sea views and landscapes: he has selected some of the most remarkable views in Venice for his subjects. His figures were painted by Carpioni. (*Lanzi.*)

AVOGADRO, PIETRO, a painter of Brescia of the early part of the 18th century. He was the pupil of Pompeo Ghiti, of Brescia, but followed the Bolognese, with the addition of the livelier colouring of Venice. He holds, in the opinion of many, says Lanzi, the fourth place among the great painters of Brescia; these are—Alessandro Bonvicino, or the Moretto of Brescia; Lanazio Gambara, and Girolamo Savoldo. Avogadro's master-piece is, perhaps, in the church of St. Joseph, the Martyrdom of Santi Crispino and Crispiniano.

AZZOLINI, MAZZOLINI, or ASOLENI, GIO BERNARDINO, a clever Neapolitan painter, and modeller in wax, who settled at Genoa about 1610. He excelled in expression both in his pictures and in his wax models. He appears to have been elected a member of the Roman Academy of St. Luke in 1618. He painted chiefly at Genoa.

*Works.* Genoa, church of the Monache Turchine, an Annunciation: church of San Giuseppe, Martyrdom of St.' Apollonia. (*Soprani, Orlandi.*)

BACCARINI, JACOPO, of Reggio, *d.* 1682. Lombard School. A pupil and imitator of Orazio Talmi. His style, says Lanzi, displays much judgment, combined with a great deal of grace.

*Works.* Reggio, a Repose in Egypt, and the Death of St. Alessio; both in the church of San Filippo. (*Tiraboschi.*)

BACCHIACCA, IL. [UBERTINI.]

BACCICCO. [GAULLI.]

BADALOCCHIO, or ROSA, SISTO, *b.* at Parma, about 1581, *d.* 1647. He studied under Annibal Carracci, followed him to Rome, and assisted him in the chapel of San Diego. His works somewhat resemble those of his friend and companion Lanfranco; he was employed also with Guido and Domenichino in the church of San Gregorio, at Rome, and he assisted Albani at the Verospi Palace, where he executed two of the frescoes of Polyphemus and Galatea. Badalocchio and Lanfranco, in 1607, published a set of etchings from Raphael's Bible, in the Loggie, with a dedication to Annibal Carracci.

*Works.* Parma, in the Academy,—St. Francis receiving the Stigmata; the Coronation of the Virgin; Virgin and Child, with Saints. (*Malvasia.*)

BADARACCO, GIOVANNI RAFFAELLO, *b.* at Genoa, 1648, *d.* 1726. Genoese

School. The son and scholar of Guiseppe; he afterwards studied in the school of Carlo Maratta, at Rome, but his style resembles more that of Pietro da Cortona.

*Works.* Polcevera, in the Certosa, two large pictures from the history of the patron Saint Bruno. (*Ratti.*)

BADARACCO, GUISEPPE, called Il Sordo, *b.* at Genoa, about 1588, *d.* 1657. Genoese School. Scholar of Ansaldo. He lived afterwards some time at Florence, where he copied and imitated the works of Andrea del Sarto. (*Soprani.*)

BADILE, ANTONIO, *b.* at Verona, 1480, *d.* 1560. Venetian School. The instructor of Paul Veronese and Battista Zelotti. He was the first Veronese painter to adopt the *cinquecento* style of drawing and treatment.

*Works.* Verona, church of San Bernardino, the Raising of Lazarus; San Nazaro, the Virgin and Child in the Clouds, with various Bishops below. (*Dal Pozzo.*)

BAGLIONE, Cav. GIOVANNI, *b.* at Rome, about 1573, still living in 1642. Roman School. He painted much at Rome, chiefly in fresco, and is the author of the "Lives of the Painters, Sculptors, Architects, and Engravers, from 1572 to 1642," the year of its publication. Baglione was principal or president of the Academy of St. Luke in 1618.

*Works.* Rome, St. Peter's, the Raising of Tabitha; San Niccolo, in Carcere, the Last Supper.

BAGLIONE, CESARE, *b.* at Bologna, about 1550, living 1610. He was the contemporary of the Carracci, and spent some years at the court of Ottavio Farnese, duke of Parma, and was afterwards a favourite with the Duke Ranuccio, for whom he executed many works. He painted in fresco with extraordinary celerity and great ability, selecting subjects of all kinds, whether

religious, serious, humorous, figures, animals, fruit, flowers, or landscape. His fantastic taste occasionally excited the ridicule of the Carracci, but chiefly for the absurdity of his ornamental designs. He was a great humourist and noted boon companion, and used to say it only required good wine to make good colour. Messer Cesare, says Malvasia, was loved by all who knew him.

*Works.* Bologna, church of the Madonna del Soccorso, the Ascension. Parma, Ducal Palace. (*Malvasia.*)

BAGNACAVALLO. [RAMENGLI.]

BAGNADORE, PIERMARIA, of Brescia, painted in 1588, living in 1611. Venetian School. A follower of Il Moretto. Many works at Brescia. (*Brogno.*)

BAGNOLI, GIO. FRANCESCO, *b.* at Florence, 1678, *d.* 1713. An animal, fruit, flower, and a figure, painter; he painted much in the pictures of other artists.

BAIARDO, GIO. BATTISTA, *d.* young in 1657. Genoese School. Historical painter; judicious in composition, and graceful in design; excelled in fresco and in oil: his principal frescoes have perished. (*Soprani.*)

BALASSI, MARIO, *b.* at Florence, 1604, *d.* 1667. Tuscan School. He was the pupil of Passignano, whom he accompanied to Rome. He was a good copyist of the great masters: the Transfiguration he copied for the Barberini family is now in the capuchin church of the Conception, at Rome. He painted small historical pictures and pieces of still-life; some of which, when old, he injured by retouching them. (*Lanzi.*)

BALDI, LAZZARO, *b.* at Pistoja, 1623, *d.* 1703. Tuscan School. Was the scholar of Pietro da Cortona, and painted much at Rome, where his pictures in oil and fresco are still numerous.

*Works.* Rome, Academy of St. Luke, the Martyrdom of San Lazzaro. Pistoja, San Francesco, the Annunciation: Madonna dell' Umilta, the Repose in Egypt. (*Orlandi, Lanzi.*)

BALDINI, FRA TIBURZIO, of Bologna, painted, 1611. Bolognese School. He is said to display magnificence in his architecture, and great copiousness in his composition, but his colouring in the figure is rather cold.

*Works.* Brescia, Santa Maria delle Grazie, Marriage of the Virgin; and the Murder of the Innocents. (*Lanzi.*)

BALDINI, PIETRO PAOLO, an historical painter of the middle of the seventeenth century: the scholar of Pietro da Cortona. There are several of his works still extant in the churches of Rome. (*Titi.*)

BALDOVINETTI, ALESSIO, *b.* at Florence, 1422, *d.* Aug. 29, 1499. Tuscan School. The scholar of Paolo Uccello, and master of Domenico Ghirlandajo. Though he painted in the old dry manner, he seems to have been influenced in some degree by the Flemish mode of treating the landscapes and other accessories, which, like the works of his master Uccello, give evidence of the study of nature. He worked also in mosaic. There is a picture by Baldovineti in the gallery of the Uffizj, at Florence. (*Vasari.*)

BALDRIGHI, GIUSEPPE, *b.* at Stradella, 1723, *d.* at Parma, 1802. Lombard School. He was the pupil of Vincenzo Meucci at Florence, and of Boucher at Paris.

*Works.* Parma, gallery of the Academy, Prometheus released by Hercules. (*Lanzi.*)

BALDUCCI, GIOVANNI, called Cosci, *b.* at Florence, about 1540, *d.* at Naples, about 1600. Tuscan School. Pupil and assistant of Battista Naldini. He painted many works in fresco and in oil, at Florence, at Rome, and at Naples.

*Works.* Florence, cathedral, the

Last Supper; church of the Crocetta; Sta. Maria Novella; and at Sta. Prassede, at Rome, Christ praying in the Garden; and others. (*Baglione.*)

BALESTRA, ANTONIO, *b.* at Verona, 1666, *d.* there, Apr. 21, 1740. Venetian School; he studied at Venice under Antonio Bellucci, and painted at Bologna and at Rome, where he became the pupil of Carlo Maratta. His works somewhat resemble those of Maratta, and partake less of the Venetian than of the Roman or Eclectic Schools: he preserved the Venetian colour, and drew with vigour and correctness. Balestra engraved a few plates.

*Works.* Venice, for the Scuola della Carita, a Nativity, and a Deposition from the Cross; a Santa Chiara, in Sant' Antonio, at Padua; at the Dominicans in Verona, a San Vincenzio; Bologna, Church of Sant. Ignazio, the Virgin and Child, with Saints; and several in the churches and palaces of Rome. (*Zanetti.*)

BALESTRIERI, DOMENICO, of the Piceno, painted in 1463. Umbrian School.

*Works.* At Urbino, in the church of San Rocco. (*Lanzi.*)

BALLI, SIMONE, of Florence, settled in Genoa about 1600. Genoese School. He was the pupil of Aurelio Lomi, but painted something in the style of Andrea del Sarto, both large and small pictures on copper.

*Works.* At the Spinola Palace, Cornigliano. (*Soprani.*)

BALLINI, CAMILLO, living 1570. Venetian School. Painted in the Ducal Palace. He is accounted among the mannerists and followers of Palma Giovane. (*Zanetti.*)

BAMBINI, Cav. NICCOLO, *b.* at Venice, 1651, *d.* 1736. Venetian School. Pupil of Mazzoni, and also the scholar of Carlo Maratta, at Rome. Painted somewhat in the style of Liberi, whom he equalled, says Lanzi,

in the beauty of his women. At Venice, in San Stefano, is an altar-piece of the Birth of the Virgin, by Bambini, more in the style of the Roman School. (*Zanetti.*)

BAMBINI, JACOPO, *d.* 1629. Ferrarese School. A pupil of Domenico Mona. Bambini and Giulio Croma established the first Life-Academy in Ferrara.

*Works.* Ferrara, cathedral, three altar-pieces—the Flight into Egypt; the Annunciation; and the Conversion of St. Paul. (*Baruffaldi.*)

BANDIERA, BENEDETTO, *b.* at Perugia, 1557, *d.* 1634. Roman School. He is supposed to have been a pupil of Barocci. (*Pascoli.*)

BARABBINO, SIMONE, of Polcevera, *b.* about 1585, *d.* about 1620. Genoese School. A distinguished scholar of Bernardo Castello, who was jealous of the merit of his pupil. Barabbino removed to Milan, but he forsook painting after a time for trade, got into debt, and died in prison.

*Works.* Genoa, at the Nunziata del Guastato, San Diego, Restoring the Blind Child to Sight. Milan, San Girolomo, a Madonna and Dead Christ. (*Soprani.*)

BARBALUNGA, ANTONIO, called *Ricci*, *b.* at Messina, 1600, *d.* at Rome, Nov. 2, 1649. He studied at Rome under Domenichino, whose pictures he copied and imitated: he became one of the principal painters of his time; returned to Messina, and formed a school there on the principles of the Carracci.

*Works.* Rome, Church of the Teatini, Monte Cavallo, San Gaetano; Sant Andrea della Valle, the Assumption. Messina, several works. (*Pascoli.*)

BARBARELLI. [GIORGIONE.]

BARBATELLI, BERNARDINO, called Poccetti and dalle Grotte, *b.* at Florence, 1548, *d.* 1612, was the pupil of Michele

Ghirlandajo. He studied the works of Raphael in Rome, and though excellent in the higher walk of painting, turned his attention with complete success also to all accessory descriptions of the art; landscape, flowers, ornament, &c. His works are numerous at Florence, in fresco and in oil, chiefly the former. (*Lanzi.*)

BARBELLO, JACOPO, *b.* at Cremona in 1590, *d.* 1656. Venetian School. He studied in Naples.

*Works.* Brescia, San Francesco. Bergamo, San Luzzaro, and other churches of that city. (*Averoldo.*)

BARBIANI, ANDREA, living 1754. Bolognese School. Painted history in the style of Cesare Pronti.

*Works.* Ravenna, Vault of the Cathedral, the Four Evangelists; other churches at Ravenna and Rimini. (*Lanzi.*)

BARBIANI, GIOVANNI BATTISTA, *d.* at Ravenna, 1650. Bolognese School. He resembles Bartolomeo Cesi.

*Works.* Ravenna, at the Franciscans, two altar-pieces of St. Andrea and San Giuseppe: cathedral, fresco in the dome of the chapel of the Madonna del Sudore, Assumption of the Virgin. (*Guarienti.*)

BARBIERI, DOMENICO DEL, known also as Domenico Fiorentino, *b.* about 1506. Tuscan School. The pupil and assistant of Primaticcio, and of Il Rosso, whom he accompanied into France, and greatly assisted in ornamenting the palaces of Fontainebleau and Meudon, more especially in the stucco-work. He executed some frescoes after the designs of Primaticcio. Domenico was also a good engraver. (*Vasari.*)

BARBIERI, FRANCESCO, called Il Legnago, *b.* 1623, *d.* at Verona, 1698. Venetian School. A pupil of Gandini and Pietro Ricchi; painted history and landscapes: his works are numerous. (*Orlandi.*)

BARBIERI, GIOVANNI FRANCESCO,

called, from his squint, IL GUERCINO da Cento, where he was born, Feb. 2, 1592; he died at Bologna, Dec. 22, 1666. Bolognese School. Guercino was a follower, not a pupil, of the Carracci. He was self-taught; his father used to carry wood to the towns, and carried Guercino with him: in these visits Guercino educated himself. He studied some time at Bologna and Venice, and then repaired to Rome, where he seems to have been influenced by the works of Michelangelo da Caravaggio. He returned to Cento in 1623, remained there for twenty years, until the death of Guido, when he removed to Bologna: he died rich. Guercino is distinguished from Guido Reni by his greater vigour and power of expression, and generally much greater force of shadow. He had three different styles; his early manner is characterised by this depth of shadow, as in his model, Caravaggio; he became one of the most decided of the so-called *Tenebrosi* (so called from the inordinate prevalence of dark tints); this style is conspicuous for strong general effect. His second style is distinguished by less violent contrasts, a more delicate colouring, and more select design. In his third manner he endeavoured to imitate the delicate style of Guido, and lost in so doing his own original vigour of expression, colour, and chiaroscuro, and degenerated into insipidity and sentimentalism, the bane of many of Guido's pictures. The works of Guercino are extremely numerous, his larger pictures alone amounting to 250, of which 106 are altar-pieces. He also etched a few plates.

*Works.* Cento, church of Santo Spirito, and other churches. Bologna, gallery of the Academy, St. William of Aquitaine, kneeling before St. Bernard, assuming the garb of a monk; and the Virgin appearing to San Bruno.

Rome, Spada Gall., the Last Moments of Dido; Capitol, Sta. Petronilla (Guercino's master-piece); Villa Ludovisi, the Aurora; Vatican, Incredulity of St. Thomas. Florence, Pitti Palace, St. Peter raising Tabitha. Piacenza, Cupola of cathedral, frescoes. Genoa, Palazzo Brignole Sale, Cleopatra; the Virgin Enthroned; and others. Ferrara, Cathedral, St. Lawrence. St. Petersburg, Hermitage, Madonna and Child; Christ and his Disciples. Turin, Royal Palace, the Prodigal Son, and other works: among the best of his later pictures is the Dismissal of Hagar, in the Brera, at Milan. Guercino's brother, PAOLO ANTONIO BARBIERI, also a painter of Cento, died some years before him, in 1649. He excelled in animals, flowers, fruit, &c. (*Calvi.*)

BARBIERI, PIER ANTONIO, born at Pavia, 1663; painted in 1704. Pupil of Bastiano Ricci, and studied in Rome: many works at Pavia. Lombard or Milanese School.

BAROCCI, FEDERIGO, *b.* at Urbino in 1528, where he died, Sept. 30, 1612. Roman School. He was the scholar of Battista Franco, but became eventually a decided imitator of Correggio, and he caused a certain reaction in the decline of art of that period: he attempted to combine the qualities of Raphael and Correggio, but though he drew well, and was distinguished for a great delicacy of light and shade, he wanted the higher æsthetic and dramatic qualities of art, and was altogether deficient in *force*; his colouring also is offensively purple or pink, as Mengs has observed, it wants the yellow tints.

*Works.* Perugia, cathedral, Descent from the Cross. Urbino, Last Supper. Rome, Chiesanuova, the Visitation, and the Presentation in the Temple; the Minerva, the Eucharist; Vatican, Santa Michelina; Borghese Palace, St. Jerome. Naples, Holy Family.

Loreto, Annunciation. Florence, Uffizi, Christ with the Magdalen, Noli me Tangere; and the Madonna del Popolo. Louvre, Madonna in Glory, with Saints. National Gallery, Madonna del Gatto. (*Bellori.*)

BARTOLI, DOMENICO, painted 1438-44. Sieneſe School. Said by Vasari to have been the nephew and ſcholar of Taddeo Bartoli, which is now doubted; he was a native of Asciano.

*Works.* Siena, Hoſpital della Scala, frescoes, the Works of Mercy. Berlin Muſeum, the Aſſumption of the Virgin, attributed to him. (*Vasari.*)

BARTOLI, TADDEO, *b.* at Siena, 1363, *d.* Sept. 1422. Sieneſe School. Taddeo was one of the moſt advanced painters of his age. Such of his works as remain, and many of his frescoes have perished, are conſpicuous for that ſimple and impressive piety of feeling which characteriſes all the better maſters of the *quattrocento* ſchools. Taddeo executed many works, at Perugia, Volterra, Padua, and in the neighbourhood of Siena.

*Works.* Perugia, Academy, Madonna and Child, and two Angels, with muſical inſtruments (1403); two pictures of Saints (?); Church of St. Agostino, Deſcent of the Holy Ghosť. Siena, Academy, the Annunciation; walls of the chapel of the Palazzo della Signoria, Life of the Virgin; St. Chriſtopher, &c. (1407-14); Santa Caterina della Noťe, Madonna and Child, with Angels. San Gemignano, Virgin and Saints; San Gemignano. Volterra, Sant' Antonio, various Saints. Louvre, Virgin and Child, and Saints. (*Vasari.*)

BARTOLINI, GIUSEPPE MARIA, *b.* at Imola, 1657, *d.* 1721. Bologneſe School. The pupil and imitator of Pinelli and Cignani.

*Works.* Imola, San. Domenico, and other churches.

BARTOLO DI FREDI, painted 1356-88, *l.* 1409. Sieneſe School. He was, according to Vasari, the father of Taddeo Bartoli, or di Bartoli; this appears to be an error.

*Works.* Siena, Gallery of the Academy, Preſentation in the Temple; Spozalizio; Aſſumption of the Virgin. Berlin Gall., St. Catherine borne to Heaven by Angels; The Adoration of the Kings.

BARTOLOMEO, DI SAN MARCO, FRA, called alſo BACCIO DELLA PORTA, *b.* in Savignano in 1469, *d.* at Florence, in the convent of St. Mark, Oct. 6, 1517, aged only forty-eight. Tuſcan School. This great painter received his early inſtruction in the ſchool of Cosimo Roſelli, and there, ſays Vasari, ſtudied the works of Leonardo da Vinci. Bartolomeo had been the friend of Savonarola, and in 1497, when that enthuſiaſt had reached the height of his influence, he commenced a crusade againſt the representation of the naked form, and induced Bartolomeo, Lorenzo di Credi, and ſome other diſtinguiſhed artiſts, actually to contribute their own works towards a great bonfire at the celebration of the Carnival of that year. And when, in May of 1498, Savonarola was ſtrangled and his body publicly burnt by order of the then authorities of Florence, it had ſuch an effect upon Bartolomeo, that in the ſummer of 1500 he entered the Dominican Convent at Prato, gave up his profeſſion, and aſſumed the monaſtic garb: he did not return to his profeſſion until 1506. He was without exception the moſt diſtinguiſhed painter in Florence before the return of Leonardo from Milan. His own peculiar ſtyle ſeems to have been afterwards conſiderably influenced both by Raphael and by the works of Leonardo, whoſe prominent relief, admirable chiaroſcuro, and delicacy of execution, Fra Bartolomeo fully at-

tained: and some of his works are, in composition and general grandeur of design, equal to Raphael himself. The Madonna della Misericordia at Lucca was mistaken by Pietro da Cortona for a work of Raphael. The Presentation in the Temple, at Vienna, is quite worthy of the prince of painters: the St. Mark, in the Pitti Palace, wants force and decision, or, otherwise, it would be one of the noblest single figures of modern art. His figures are distinguished by simplicity, dignity, and grace; individually, and in their general attitudes in groups. His disposition of draperies is admirable; he is said to have been the first who taught the use of lay figures (of wood, with joints,) for the more convenient disposal of drapery. His pictures, for the most part, consist of Holy Families, or Madonnas in Glory, surrounded by Saints and Angels, and frequently adorned with very beautiful architectural compositions. It has been remarked by Mrs. Jameson as somewhat strange, "that the earliest examples of undraped boy-angels are by this artist." In 1509 he entered into a contract with Mariotto Albertinelli, and from this date for three years several pictures were painted by the two conjointly, or in partnership: they had previously joined before, 1494, but separated on account of Savonarola; Albertinelli did not approve of that reformer: the compositions were always by Il Frate. Fra Bartolomeo visited Venice in 1508, and Rome in 1513.

*Works.* Florence, Uffizj, two small (early) pictures of the Birth and Circumcision of Christ; Sketch of the Presentation in the Temple, at Vienna; the Virgin and the Patron Saints of Florence, in chiaroscuro; two figures of Prophets, Job and Isaiah, in the Tribune: Pitti Palace, St. Mark; Christ after the Resurrection, sur-

rounded by the Evangelists; Holy Family, with St. Anne; a Madonna Enthroned, with Saints: Gallery of the Academy, the Dead Christ mourned by St. John and the Marys; San Vincenzo, Dominican; the Virgin appearing to St. Bernard, 1507; the Virgin and infant Jesus, St. Catharine, and other Saints; a Pietà; five portraits of Saints, including that of Savonarola; and five other similar portraits in fresco: on the wall of a chapel in a small court of Sta. Maria Nuova, the Last Judgment, in fresco, 1499: church of San Marco, the Madonna, with Saints. Naples, the Studj Gallery, the Assumption of the Virgin. Rome, in the Quirinal Palace, St. Peter and St. Paul: Corsini Gallery, the Madonna. Lucca, San Romano, the Madonna della Misericordia, 1515; God the Father surrounded by Cherubim, with Mary Magdalen and St. Catherine of Siena below, 1508: San Martino, the Madonna, with Saints, 1509. Pisa, Santa Caterina, the Virgin, with Saints, 1511. Siena, Academy, St. Catherine of Alexandria, 1512; St. Mary Magdalen. Vienna, Imperial Gallery, the Presentation in the Temple, 1516. Berlin Gallery, the Assumption of the Virgin (painted in conjunction with Mariotto Albertinelli). Louvre, the Salutation, 1515; the Marriage of St. Catherine, 1511. Besançon Cathedral, a Madonna, with Saints. England, Panshanger, a Madonna, with Christ and the Baptist. (*Vasari. Marchese.*)

BARTOLOMEO, MAESTRO, lived at Florence in 1236. He is said to have been the painter of the celebrated miracle-performing picture of the Annunciation in the church de' Servi, at Florence, attributed by Vasari to Pietro Cavallini.

BASAITI, MARCO, painted from about 1470 to 1520. Venetian School, probably a pupil of Bartolomeo Vivarini. He was the able competitor

of Giovanni Bellini, inferior in the modelling of the features, but in some respects his superior. He followed in some degree the progress of Venetian art, still retaining his own peculiarities of the *quattrocento* style. His colouring is extremely brilliant, his composition and expression are good, and his general management of the accessories and landscapes is superior to his time.

*Works.* Venice, Santa Maria de' Frari, Coronation of the Virgin, with St. Jerome and other Saints below (commenced by Bartolommeo Vivarini); Sta. Maria degli Angioli, Ascension of the Virgin; San Pietro di Castello, St. Peter, and other Saints; Gallery of the Academy, the Calling of St. Peter and St. Andrew, by some considered Basaiti's master-piece, 1511; Christ Praying in the Garden, with several Saints, 1510; Sant' Antonio Abbate; San Jacopo; and a Dead Christ. Murano, San Pietro Martire, Assumption of the Virgin. Vienna, Gallery, the Calling of James and John, 1515. Munich, Gallery, Deposition from the Cross. Berlin, Gallery, Madonna and Child, St. Anne, Sta. Veronica, and other Saints; St. Sebastian bound. (*Moschini.*)

BASCHEINIS, EVARISTO, *b.* at Bergamo, 1617, *d.* 1677. Venetian School. He represented musical instruments with extraordinary skill, together with various other objects, on tables; fruit, still-life &c. (*Tassi.*)

BASSANO. [DA PONTE.]

BASSETTI, MARCANTONIO, *b.* at Verona, 1588, *d.* 1630. Venetian School. Pupil of Brusasorci, and a great admirer of the Venetians and especially Tintoretto, whose works he copied in Venice: he studied also in Rome. His pictures are few; but says Lanzi, they are great in drawing, and excellent in colouring.

*Works.* Verona, San Stefano, Ve-

ronese bishops: San Tommaso, St. Peter and other saints: Sant' Anastasia, the coronation of the Virgin. (*Ridolfi.*)

BASSI, FRANCESCO, called Il Cremonese da' Paesi, *b.* at Cremona, 1642, *d.* about 1700. A good landscape-painter, who also painted the figures and animals in his views. He lived some time at Venice. There was another figure and landscape painter of this name, of Cremona, known as the *younger*; he was the pupil of the elder Bassi. He was also the pupil of Pasinelli in Bologna: he died young in 1693. (*Zaist, Crespi.*)

BASTARUOLO, IL, or GUISEPPE MAZZUOLI, *d.* 1589. Ferrarese School. A pupil of Turchi. He was drowned while bathing in the Po. There are several good works by Mazzuoli at Ferrara, in the Gesu, an Annunciation, and a Crucifixion; at the Capucini, the Ascension; at the Zitelle di Santa Barbara, an altar-piece, several Saints. (*Lanzi.*)

BATONI, *Cav.* POMPEO GIROLAMO, *b.* at Lucca, 1708, *d.* at Rome, 1787. Roman School. The pupil of Francesco Fernandi. The works of this painter, the most distinguished of his time, were much influenced by the new or academic form of eclecticism, which had now arisen, and in which was attempted a union of the severe beauty and design of the antique with the various perfections of the great masters of modern art; it was a renewal of the attempt of the Carracci. Batoni's pictures are well drawn, well coloured, and well painted; he illustrates the *beau ideal* of the academic taste, in which art has too often ended in its mere means: his works were executed for the sake of their drawing and colouring: the intellectual is absorbed in the technical. Batoni is commonly considered the last great painter of Italy. He painted several great altar-pieces, and



many portraits and smaller works, all remarkable for their careful execution, high finish, and insipidity.

*Works.* Rome, Sta. Maria Maggiore, the Annunciation; Monte Cavallo, in the Pavilion, Christ giving the keys to Peter: Santa Maria degli Angeli, the Fall of Simon Magus: San Celso, great altar-piece. Lucca, San Crocifisso, St. Bartholomew. Dresden, St. John in the Wilderness; the Magdalen. St. Petersburg, Lisbon, &c. (*Boni, Lanzi.*)

BAZZANI, GIUSEPPE, *d.* 1769. Lombard School, fresco painter. Pupil of Giovanni Canti. He studied the works of Rubens at Mantua, where he died Director of the Academy.

BEAUMONT, *Cav.* CLAUDIO FRANCESCO, *b.* at Turin, 1694, *d.* 1768. He studied in Rome, and made his choice in the imitation of the style of Francesco Trevisani, of Venice, very popular at Rome at that time. Beaumont was a good imitator, and is one of the most distinguished painters of Piedmont; he, too, is reckoned among the last of the Italians.

*Works.* Turin, Royal Palace, library, frescoes; Chiesa della Croce, a Descent from the Cross. (*Lanzi.*)

BECCAFUMI, DOMENICO, or correctly, MECHERINO, *b.* at Siena, 1484, *d.* according to Vasari (living 1551 according to Della Valle), 1549. Siennese School, of which he was one of the principal masters, and the rival of Razzi. He was an imitator of Pietro Perugino, but later enlarged his style by studying the works of Raphael and Michelangelo, but did not improve it: he forsook his original softness for a species of clumsy plumpness, and his heads became harsh and ugly. He excelled in perspective, and was fond of foreshortenings. He worked in bronze as well as in painting, and executed in mosaic and niello (black cement) some parts of the pavement designs of the choir of the Duomo at Siena.

*Works.* Siena, Palazzo della Signoria; Oratory of San Bernardino; San Francesco; Academy. Florence, the Uffizj. Rome, the Borghese. Naples, the Studj. And in the galleries of Munich and Berlin. (*Vasari.*)

BECCARUZZI, FRANCESCO, a painter of Conegliano, pupil of Pordenone. Venetian School, *p.* 1527-40.

*Works.* Venice, Academy, St. Francis receiving the Stigmata, with many Saints below. (*Ridolfi.*)

BEINASCHI, or BENASCHI, *Cav.* GIOVANNI BATTISTA, *b.* at Turin, 1636, *d.* at Naples, 1690. Neapolitan School. He studied at Rome under Pietro del Po, and imitated the works of Lanfranco. He settled in Naples, and painted several ceilings, and other works in fresco there, and also established a considerable school. Angela Beinaschi, his daughter, was a good portrait-painter; she died in Rome in 1717, aged 51. (*Orlandi.*)

BELLINI, BELLIN, painted about 1500. Venetian School. The pupil of Giovanni Bellini. His pictures have sometimes been mistaken for those of his master. (*Ridolfi.*)

BELLINI, FILIPPO, of Urbino, painted in 1594. Roman School. He was a successful imitator of Federigo Barocci.

*Works.* Loreto, Basilica, the Circumcision. Ancona, the Dome, Marriage of the Virgin. Fabriano, Chiesa della Carita, the works of Charity, in fourteen pictures. (*Lanzi.*)

BELLINI, GENTILE, *b.* at Venice, 1421, *d.* Feb. 23, 1507 (or rather 1508, as Feb. is now among the *first* instead of the *last* months of the year.) Venetian School. The son of Jacopo, and the elder brother of Giovanni Bellini, named after da Fabriano. Gentile was sent by the Venetian Government to paint the portrait of the Sultan Mahmoud II., who gave Gentile a remarkable lesson in objective truth of repre-

sentation. The painter presented the picture of the head of John the Baptist on a charger, and the Sultan remarked that he had made the adhering portion of the neck project from the head, which he said was incorrect, as it always retired close to the head when separated from the body, and he had the head of a slave cut off on the spot, establishing the truth of his criticism by terrible reality.

*Works.* Venice, Academy, Procession on the Piazza di San Marco, 1466; a Miracle of the Cross. Milan, Brera, St. Mark preaching at Alexandria. Dresden, Holy Family. Berlin, Madonna and Child. Louvre, Reception of a Venetian Ambassador at Constantinople; portraits of the painter and his brother, of which there is apparently a copy in the Berlin Gallery. (*Ridolfi.*)

BELLINI, GIACOMO, or JACOPO, *b.* at Venice, about 1395–1400, *d.* 1470. Venetian School. He was the pupil of Gentile da Fabriano, and the father of Gentile and Giovanni Bellini. He appears to have studied with Gentile in Florence some time before 1424.

*Works.* Venice, in the possession of Sig. Mantovani, a volume of drawings (1430). Verona, Episcopal Palace, a Crucifixion. Lovere, Count Tadini, a Madonna. Treviso, San Leonardo, Madonna, with Saints. (*Ridolfi.*)

BELLINI, GIOVANNI, *b.* at Venice, 1426, *d.* Nov. 29, 1516. Venetian School. Son of Jacopo Bellini, and the Caposcuola of this school of its earlier or *quattrocento* development, and the greatest painter of his time in Italy. "Venetian colouring," says Kugler, "attained under Giovanni, if not its highest truth of nature, its greatest intensity of transparency." *Ridolfi* already observes that the style of Giovanni was an aggregate of all that was beautiful in painting in his time; and *Lanzi* remarks that he

wanted but a softness of outline to put him on an equality with even the greatest *cinquecento* masters. His style was individual, and he excelled in portrait; his forms are rather full than meagre, and his pictures are distinguished by a fine detail of costume and elaboration of ornament. His earlier works are painted in *tempera*; but he was one of the first Venetians to adopt the then novel method of oil-painting, about 1475. *Marco Basaiti* and *Vittore Carpaccio* were his great rivals.

*Works.* Venice, Sacristy of Sta. Maria de' Frari, Madonna and Child, with Saints (1488): Academy, four pictures of the Madonna and Child, with various Saints: San Zaccaria, Madonna enthroned (1505): SS. Giovanni e Paolo, Madonna enthroned, with Saints: San Salvatore, Christ at Emmaus: San Fantino, Madonna and Child: San Giovanni Crisostomo, St. Jerome reading, and other Saints (1513). *Manfrini* Gallery. Naples, the Transfiguration, Holy Family, and a portrait. Rome, *Cannucini* Gallery, Bacchanalian scene, background by *Titian*, 1514: and in other collections. *Vicenza*, Sta. Corona, Baptism of Christ. Florence, a Pietà; an apostle; and his own portrait. Munich, Madonna. Dresden Gallery, Christ; and a portrait of *Leonardo Loredano* (1502). Berlin Gallery, a Pietà, Madonna and Child, a Presentation in the Temple, and three other pictures attributed to Bellini. Vienna, Female figure, naked (1515); Holy Family. London, National Gallery, head of the Doge, *Leonardo Loredano*: Virgin and Child in the collection of the late Lord Dudley. (*Vasari, Ridolfi.*)

BELLOTTI. [*CANALETTO.*]

BELLOTTO, PIETRO, *b.* at Bolzano, 1625, *d.* at Garignano, 1700. Venetian School. Pupil of *Forabosco*. He painted landscape, architecture, but principally portraits and caricatures,

which he finished with an extreme minuteness. (*Guarienti.*)

BELLUCCI, ANTONIO, *b.* at Pieve di Soligo, 1654, *d.* there, 1726. Venetian School. Painted much in Italy, Germany, and in England. His nephew, says Walpole, "went to Ireland and made a fortune there by painting portraits." Belluccio was fond of strong contrasts of light and shade; he executed large works, but excelled in small figures: he introduced many into the landscapes of Tempesta.

BELTRAFFIO, GIOVANNI ANTONIO, *b.* 1467, *d.* 1516. Lombard School. A pupil of Leonardo da Vinci, amateur. He painted in the simple sombre style of the majority of the Milanese followers of Leonardo.

*Works.* Louvre, Vierge de la Famille Casio. Berlin Museum, Sta. Barbara; Portrait of one of the Bentivoglio family; Madonna and Child.

BELTRANO, ANNELLA, or ANNELLA DI ROSA, *d.* 1649, aged about 36. Neapolitan School. The pupil of Massimo Stanzioni, and the wife of her fellow pupil Agostino Beltrano. The husband and wife painted together, and their pictures were sometimes touched by Stanzioni, and sold as his own. Annela was killed by her husband through unfounded jealousy of her master Stanzioni. Agostino fled to France, but returned to Naples in 1660, and died there in 1665.

*Works.* Chiesa della Pietà de' Turchini, the Birth and the Death of the Virgin. (*Dominici.*)

BELVEDERE, ANDREA, *b.* 1646, *d.* 1732. Neapolitan School. Scholar of Giambattista Ruoppoli; painted fruit and flowers. (*Dominici.*)

BENEFIAL, *Cav.* MARCO, *b.* at Rome, 1614, *d.* 1764. Roman School. A pupil of Buonaventura Lambertini. He painted in fresco and in oil with ability, and gained himself a reputation by some of his works, far above the

other artists of his time, but having a large family he was always poor. His monument is in the Pantheon at Rome.

*Works.* Rome, Palazzo Spada, a saloon: Academy of St. Luke, Christ and the woman of Samaria. Viterbo, Dome of the Cathedral.

BENFATTO, LUIGI, *b.* at Verona, 1551, *d.* 1611. Venetian School. Pupil and nephew of Paul Veronese, whose style and works he imitated with great skill. (*Ridolfi.*)

BENINI, SIGISMONDO, *b.* at Cremona, living 1762. Lombard School. A pupil of Angelo Massarotti; was a good landscape-painter. (*Panni.*)

BENSO, GIULIO, *b.* at Pieve del Tecco, about 1601, *d.* 1668. Genoese School. Pupil of Gio. Battista Paggi: he painted history and architectural perspective with great ability, chiefly in fresco; he executed few works in oil.

*Works.* Genoa, Church of the Nunziata del Guastato, the Coronation of the Virgin; San Domenico; Santo Spirito; and other churches. (*Soprani.*)

BERGAMASCO, IL. [CASTELLO.]

BERLINGHIERI, BONAVENTURA, of Lucca. This name is on a tempera picture of St. Francis, painted in 1235 for the Marquis Montecuccoli, in the castle of Guiglia, near Modena. This picture is supposed to have been something of a portrait, as the saint died only nine years before. The original picture is now in San Francesco, in Pescia; the Guiglia picture and one mentioned by D'Agincourt, in the Vatican, are copies. The date and name are written in gold at the feet of the saint, who has the Stigmata, and holds a book in his left hand. This date is five years before the birth of Cimabue. There is an outline in Rosini. (*Bettinelli. Rosini.*)

BERLINGHIERI, CAMILLO, called

Il Ferraresino, *b.* 1596, *d.* 1635. Ferrarese School. A pupil of Carlo Bononi.

*Works.* Ferrara, San Niccolo, the miracle of the Manna; Sant Antonio Abbate, the Annunciation.

BERNA, or BARNA, of Siena, *d.* about 1380. Sienese School. Some works in Sant' Agostino, Siena; in Rome, in the Tabernacle of the Lateran; at Arezzo; and in the church of San Gemignano, scenes from the life of Christ. Berna was killed by a fall from the scaffolding whilst engaged on these last works: they were completed by his pupil Giovanni d'Asciano. (*Baldinucci. Rumohr.*)

BERNABEI, PIER ANTONIO, called DELLA CASA. Painted at Parma, about 1550. Lombard School. A follower of Correggio; his colouring is very effective: he was one of the best fresco painters of his time.

*Works.* Parma, Cupola of the Madonna del Quartiere, Paradise; Academy, Marriage of the Virgin; the Madonna and Child, with Saints. (*Lanzi.*)

BERNASCONI, LAURA, a Roman lady, living in 1674, who painted flowers in the manner of Marco Nuzzi, her master.

BERNAZZANO, CESARE, living 1536. Milanese School. Painted landscape, fruit, and flowers, with great diligence.

BERNIERI, ANTONIO, a celebrated miniature-painter of Correggio: *b.* 1516, *d.* 1563. (*Tiraboschi.*)

BERRETTINI, *Cav.* PIETRO, of Cortona, *b.* 1596, *d.* 1669. Tuscan School. This artist, better known as Pietro da Cortona, possessed a fatal facility of execution, and is the founder of that superficial style of painting known as the *Machinist*, which hastened the decay of art in the seventeenth century. Quick in invention, and rapid in execution, he attained a more bril-

liant than solid reputation; he was the chief rival of Sacchi at Rome, and the followers of these masters constituted two great factions which divided Rome, that of Pietro da Cortona, through the aid of Bernini, completely taking the lead in fresco.

*Works.* Rome, Palazzo Barberini, ceiling of the grand saloon; at the Capucini, the Conversion of St. Paul. Florence, Palazzo Pitti, several apartments, fresco. (*Pascoli.*)

BERRETONI, NICCOLO, *b.* at Montefelto, 1637, *d.* 1682. Roman School. Among the ablest of the scholars of Carlo Maratta; he studied also with Simone Cantarini, from whom he acquired the admirable execution of the Bolognese masters.

*Works.* Rome, Santa Maria di Montesanto, the Madonna, with St. Francis and other Saints. (*Pascoli.*)

BERTOJA, JACOPO, living in 1754. Lombard School. Supposed to have been the scholar of Parmegiano; but according to Lomazzo he was the pupil of Ercole Procaccini.

*Works.* Parma, Academy, the Birth and the Marriage of the Virgin; and five frescoes of Mythological subjects from the Ducal Garden Palace.

BERTOLOTTI, GIO. LORENZO, *b.* at Genoa, 1640, *d.* 1721. A pupil of Fran. Castiglione, and one of the principal Genoese painters of his time.

*Works.* Genoa, La Chiesa della Visitazione, the Visitation of Mary to Elizabeth; others in the various churches of Genoa. (*Ratti.*)

BERTUSIO, GIO. BATISTA, *d.* 1644. Bolognese School. Studied under Denis Calvart, and subsequently with Guido and Albani, in the school of the Carracci. He professed to be another Guido, but was not considered so by his contemporaries. (*Malvasia.*)

BESOZZI, AMBROGIO, *b.* at Milan, 1648, *d.* there, 1706. Lombard School.

A scholar of *Ciro Ferri*, and one of the followers of *Cortona's* style. He painted in Rome, in Venice, and in Milan; and was a skilful decorator.

*Works.* Milan, Sant' Ambrogio, and other churches and collections. (*Orlandi.*)

**BETTI, PADRE BIAGIO**, *b.* at Pistoja, 1545, *d.* 1615. Tuscan School. Pupil of *Daniele da Volterra* at Rome. He was an historical painter, a sculptor, and a miniature-painter.

*Works.* Rome, Monastery of the Theatines, in the Refectory, Miracle of the Loaves and Fishes; in the Library, Christ disputing with the Doctors. (*Baglione.*)

**BETTINI, DOMENICO**, *b.* at Florence, 1644, *d.* at Bologna, 1705. Pupil of *Jacopo Vignali*; he afterwards studied in Rome under *Mario Nuzzi*, and he lived many years at Modena. He painted fruit, flowers, birds, fish, &c., and he introduced gay and natural backgrounds in the place of the plain dark grounds commonly made by flower-painters. (*Guarienti.*)

**BETTO**. [*PINTURICCHIO.*]

**BEVILACQUA**. [*SALIMBENI.*]

**BIANCHI, BALDASSARE**, *b.* at Bologna, 1614, *d.* at Modena, 1679. Bolognese School. Studied under *Agostino Mitelli*, whose daughter he married. Painted architectural perspective, and ornament; and executed many works in the palaces of Mantua and Modena. (*Crespi.*)

**BIANCHI, FRANCESCO**, or *FRARI*, *b.* 1448, *d.* Feb. 8th, 1510 (1511). Lombard School. He is said by *Vendramini*, who quotes *Lancilotto's* MS. chronicle, to have been *Correggio's* master: his works are well coloured, and combine some other excellences of the *quattrocento* style.

*Works.* Modena, San Francesco. Louvre, Madonna, with Saints.

**BIANCHI, PIETRO**, *b.* at Rome, 1694, *d.* 1739. Roman School. The

pupil of *Gio. Bat. Gaulli* and *Benedetto Luti*. He was remarkable for his industry, and the versatility of his powers, in history, portrait, landscape, animals, &c.

*Works.* Rome, Sta. Maria degli Angeli, the Conception, executed in Mosaic, in St. Peter's. (*D'Argenville.*)

**BIANCO, BACCIO DEL**, *b.* at Florence, Oct. 4, 1604, *d.* at Madrid, 1656. Tuscan School. Pupil of *Bilivert*; he painted in oil and fresco, drew also caricatures, burlesque scenes, skirmishes, &c., with the pen; and practised fortification, and taught perspective in the Academy of Florence. In 1650 he entered the service of *Philip II.* of Spain, as painter and engineer. *Baldinucci* has published his autobiography.

**BIANCUCCI, PAOLO**, *b.* at Lucca, 1583, *d.* 1653. Tuscan School. Among the ablest scholars of *Guido Reni*, whose manner he imitated: the pictures of *Biancucci* have also been sometimes mistaken for those of *Sassoferrato*.

*Works.* Lucca, San Suffragio, Purgatory: San Francesco, an altar-piece. (*Malvasia. Lanzi.*)

**BIBIENA, FERDINANDO GALLI DA**, *b.* 1657, *d.* 1743. Bolognese School; the son of *Gio. Maria*. He studied in the school of *Carlo Cignani*, painted perspective and architectural views, and displayed extraordinary talent as a scene-painter. He was long employed at Parma and Vienna.

**BIBIENA, FRANCESCO GALLI DA**, son of *Gio. Maria*, *b.* 1656, *d.* 1729. Bolognese School. Studied under *Lorenzo Pasinelli* and *Carlo Cignani*. He painted the figure and perspective pieces, and inserted the figures in the pictures of his brother *Ferdinando*, and was, like him, an excellent scene-painter. *Francesco* was also a practical architect, and was engaged at Genoa, Mantua, Rome, Naples, Verona, and Vienna.

BIBIENA, or GALLI DA BIBIENA, GIOVANNI MARIA, *b.* at Bibiena, 1625, *d.* 1655. Bolognese School. A Pupil and imitator of Albani.

There were several other artists of this family.

*Works.* Bologna, Certosa, the Ascension: San Biaggio, Sant' Andrea; La Carita Sant' Anna. (*Crespi.*)

BICCI, LORENZO DI, *b.* at Florence about 1350, *d.* 1427. Tuscan School. Pupil of Spinello Aretino, and one of the last masters who adhered to the Giottesque type. The Bicci family, of which Lorenzo is the head, became celebrated in the history of painting in Tuscany, but the different members and their works have been confounded by Vasari and by Baldinucci. The editors of the new Florentine edition of Vasari, by Le Monnier, have cleared up many of these obscurities.

*Works.* Florence, Loggia of Sta. Maria Nuova, the Consecration of that Church by Pope Martin V., 1418.

BICCI, NERI DI, the grandson of Lorenzo, *b.* 1419, *d.* 1586. Bicci was an industrious painter, and executed a great number of works in *tempera*, though few can now be identified. His Journal, from the year 1453 to 1475, is still preserved in the library of the Uffizj, at Florence. The subjects he most commonly painted, and these he painted many times, were:—the Annunciation; the Assumption, and the Coronation of the Virgin; the Virgin and Child, accompanied with Saints; the Crucifixion; and the Holy Trinity. From three to five pounds of our money appears to have been the common sum he received for a large picture; it was, however, not an insignificant sum then, as it was the price of a small house.

*Works.* Florence, San Leonardo ad Arcetri, the Assumption and the Coronation of the Virgin: Convent of the Annunziata, the Coronation of the Vir-

gin: San Niccolo, Madonna and Child, with Saints: Santa Felicita, the Patron Saint: Academy, Madonna and Child, with Saints; and the Crucifixion; and others. San Pancrazio, San Giovan-Gualberto, fresco (1454): and in Santo Spirito, St. Luke the Evangelist. Siena, in the Academy, the Madonna and Child, with Saints. Arezzo, San Michele, an altar-piece (1466). In the Berlin Gallery is a Madonna and Child, with adoring Angels, attributed to Neri.

BIGARI, VITTORIO, *b.* at Bologna, 1692, *d.* 1776. Bolognese School. Scholar of Antonio Dardani, painted in fresco and in oil: he was one of the principal Italian painters of the 18th century.

*Works.* Bologna, churches and palaces; Madonna della Guardia, Cupola. Porretta, Ranuzzi Palace. (*Fiorillo.*)

BIMBI, BARTOLOMEO, *b.* at Florence, 1648, *d.* 1725. Tuscan School. A pupil of Angelo Gori. Painted fruit and flowers.

BISCAINO, BARTOLOMEO, *b.* at Genoa, 1632, *d.* 1657. Genoese School. Pupil of Valerio Castelli. Biscaino was a good engraver. Many of his etchings are preserved in collections: his pictures are rare.

*Works.* Genoa, Santo Spirito, the Virgin, with San Ferrando. Dresden Gallery, the Woman taken in Adultery; the Adoration of the Magi; and the Circumcision. (*Soprani.*)

BISSOLO, PIER FRANCESCO, painted about 1500. Venetian School. Pupil of Gio. Bellini. This artist is distinguished by a softness and gracefulness not common at that early period.

*Works.* Venice, Academy, Christ exchanging the Crown of Thorns for the Crown of Gold with St. Catherine, formerly in San Pietro Martire, at Murano: Manfrini Gallery, Annunciation: Treviso Cathedral, Santa Giustina. Berlin Gallery, the Resurrection of Christ. (*Zanetti.*)

BISSUCCIO, LEONARDO DI, fifteenth century. Milanese School. The only remaining known work of this painter displays much affinity with those of Giotto; "but the form and expression of the heads are sweeter, especially of the angels, which recall Fiesole. The portraits are individual in character, the arrangement of the whole simple and grand." (*Kugler.*)

*Works.* Naples, Monumental chapel of Gian Carracciolo, in San Giovanni a' Carbonari, built 1433, Christ crowning the Virgin; the body of Carracciolo as found after his murder; several members of his family; and some subjects from the life of the Virgin: inscribed with the name and country of the painter.

BOCCACCINO, BOCCACCIO, *b.* at Cremona. Painted 1496-1518. Milanese School. His pictures resemble those of Pietro Perugino, and are even superior in some respects, in the opinion of Lanzi. He was the master of Garofolo before he visited Rome.

*Works.* Cremona, San Vincenzo, the Virgin with San Vincenzo and Sant' Antonio; the Marriage of the Virgin; Frieze in the dome; subjects from the life of the Virgin (1515): and in many other churches of Cremona. (*Panni.*)

BOCCACCINO, CAMILLO, *b.* at Cremona about 1508, *d.* 1546. Lombard School. This painter displays in his works a good knowledge of perspective and foreshortening. Vasari terms him a good practical painter; Lomazzo mentions him with Correggio, Titian, and Gaudenzio Ferrari, as one of the greatest colourists; and Lanzi terms him the greatest genius of the Cremonese School.

*Works.* Cremona, cupola of San Sigismondo, the four Evangelists; also the raising of Lazarus, and the Woman taken in Adultery (1537). Many other works are described by *Panni*. Berlin Gallery, Holy Family.

BOCCACCINO, FRANCESCO, *b.* at Cremona, about 1670, *d.* 1750. Milanese School. He studied under Brandi and Maratta, at Rome, and painted chiefly mythological subjects, in the manner of Albani, for private collections. (*Lanzi.*)

BOCCHI, FAUSTINO, *b.* at Brescia, 1659, *d.* about 1742. Venetian School. A pupil of Fiamminghino: he painted Bambocciate, *genre*, or low subjects.

BOCCIARDO, CLEMENTE, called Clementone, *b.* at Genoa, 1620, *d.* 1658. Genoese School. A pupil of Bernardo Strozzi; he studied also in Rome with Benedetto Castiglione, and attained a good style.

*Works.* Florence Gallery, his own portrait. Pisa, the Cathedral; and at the Carthusians, Martyrdom of St. Sebastian. (*Soprani.*)

BOLOGNA, FRANCO DA, or Franco Bolognese, painted in 1313. He was the pupil of Oderigi of Gubbio, and was the first Bolognese who shook off the conventional Byzantine type, and attained to some freedom of treatment directly from nature. Dante mentions him in his Purgatorio.

— "Più ridon le carte  
Che pennelleggia Franco Bolognese."

Cant. xi.

Franco was invited to Rome by Boniface VIII. to decorate some MSS. in the Vatican. Vitale, Cristoforo, Lorenzo, Simone dai Crocifissi, and Jacopo d'Avanzi, are said to have been his scholars. They were all engaged in the church of the Madonna di Mezzaratta.

*Works.* Bologna, Ercolani Palace, a Madonna (1313).

BOLOGNA, GUIDO, VENTURA, and URSONE DA, the three earliest names mentioned in the history of painting in Bologna. There are said to be remains of their respective works in Bologna of 1221; 1197-1217; and 1226. (*Malvasia.*)

BOLOGNA, SIMONE DA, called Dai Crocifissi, painted in 1377. Bolognese School. The pupil of Franco Bolognese. There are still some remains of his works, excellent for their time, in San Stefano, and in San Michele in Bosco.

BOLOGNA, VITALE DA, called Dalle Madonne, painted 1320-1345. Bolognese School. The pupil of Franco Bolognese.

*Works.* Bologna, Malvezzi Palace, St. Benedict.

BOLOGNINI, GIO. BATTISTA, *b.* 1611, *d.* 1688. Bolognese School. A pupil, imitator, and copyist of Guido Reni. He engraved also several of his pictures.

BOMBELLI, SEBASTIANO, *b.* at Udine, in 1635, living in 1716. Venetian School. A pupil of Guercino, and an admirable copyist of the pictures of Paul Veronese. He painted chiefly portraits, for which he acquired a great reputation in and out of Italy. His portraits have more of the delicacy of Guido than the force of Guercino. Owing to the use of a particular varnish of his own, it is said, his pictures have become obscured by time, and by the same means he injured several old pictures to which he applied it. (*Lanzi.*)

BONACCORSI. [VAGA.]

BONATTI, GIO., called Giovannino del Pio, *b.* at Ferrara, 1635, *d.* 1681. Ferrarese School. He studied first under Guercino, and afterwards under Pietro Francesco Mola in Rome, where he was one of the principal rivals of Carlo Maratta.

*Works.* Rome, the Capitol, Sisera and Jael; Rinaldo and Armida: Chiesa Nuova: Santa Croce in Gerusalemme.

BONCUORE, GIO. BATTISTA, *b.* at Campli in the Abruzzi, 1643, *d.* 1699. Roman School. Studied at Rome under Albani. (*Pascoli.*)

BONESI, GIO. GIROLAMO, *b.* at Bo-

logna, 1653, *d.* 1725. Bolognese School. A pupil of Gio. Viani, but he became an imitator of Cignani. (*Zanotti.*)

BONFIGLI, BENEDETTO, *b.* at Perugia, about 1420, still living in 1496. Umbrian School. One of the most eminent painters of Perugia, and Pietro Perugino's master. Though his figures are frequently stiff and hard, we find a delicacy of execution in the backgrounds, and a correctness of perspective, very uncommon at that time; in the landscape background Bonfigli was perhaps the best of his period. In the figure he was very inferior to Giovanni da Fiesole, or to Gentile da Fabriano.

*Works.* Perugia, San Domenico, Adoration of the Kings (1460): Palazzo del Consiglio, frescoes of San Ludovico and Sant Ercolaneo, 1454. (*Pascoli.*)

BONI, GIACOMO, *b.* at Bologna, 1688, *d.* 1766. Bolognese School. A pupil of Cignani, and also of Marc Antonio Franceschini, whom he assisted at Rome and Genoa, where Boni executed his chief works; for the churches, and the palaces of the nobility, in fresco and in oil.

BONIFAZIO of Verona, commonly called Bonifazio Veneziano, *b.* at Verona, in 1491, *d.* 1553. He was one of the principal of Titian's scholars and imitators, and executed many works in Venice, but hard in character compared with the pictures of his master, and other of the great *cinquecento* painters. Bonifazio's pictures in a measure combine the simplicity or crudeness, perhaps, of the *quattrocento*, with the fullness of form and the powerful effect of light and shade and colour of the *cinquecento*. A discrepancy of dates seems to establish the fact that there must have been two painters of this name, whose works are now confounded.

*Works.* Venice, the Academy, four-



teen pictures collected from various churches and religious houses,—one is dated 1562, and must belong to another painter; others in the church Dei Tolentini, and in the Palazzo Reale. Rome, the Borghese Gallery. Florence, the Uffizj. Turin, the Madama Palace. Milan, Brera, the finding of Moses, formerly attributed to Giorgione. Paris, the Louvre, the Raising of Lazarus, and two Holy Families, with Saints. Berlin Gallery, the Woman taken in Adultery. (*Ridolfi, Lanzi.*)

BONINI, GIOVANNI, of Assisi. Painted at Orvieto, in 1321. Roman School. (*Della Valle.*)

BONINI, GIROLAMO, called L'Anconitano (of Ancona), living 1660. Bolognese School. A pupil, friend, and assistant of Albani, and a good imitator of his style.

*Works.* Louvre, Christ adored by Angels, by St. Sebastian, and St. Bonaventura.

BONISOLI, AGOSTINO, *b.* at Cremona, 1633, *d.* 1700. Milanese School. A pupil of Battista Tortiroli, and Luigi Miradoro; and he studied the works of Paul Veronese, but painted chiefly portraits, and small religious and historical subjects, dispersed in private collections. His principal picture is from the life of St. Antony, in the church of San Francesco, Cremona. (*Panni.*)

BONONE, CARLO, *b.* at Ferrara, 1569, *d.* 1632. Ferrarese School. A pupil of Il Bastaruolo. He studied the works of the Carracci at Bologna, with such purpose, that he was called eventually the "Carracci of Ferrara." This resemblance is only apparent, says Lanzi, in his smaller, not in his larger, compositions; the Carracci being sparing in their figures, whilst the number of actors, and the richness of the various decorations in Bonone's pictures, *di Macchina*, grand suppers,

and similar festive crowded subjects, have a much greater affinity with the compositions of Paul Veronese. Some of his simpler compositions have been attributed, without hesitation, to Ludovico Carracci.

*Works.* Ravenna, Refectory of the Regular Canons of San Giovanni, the Feast of Ahasuerus, the master-piece of his ornamental works. Ferrara, San. Benedetto, Feast of Herod: Refectory of the Carthusians, the Miracle at Cana: others in Santa Maria del Vado: San Francesco: Sant Andrea, &c. (*Baruffaldi.*)

BONVICINO, ALESSANDRO, called Il Moretto da Brescia, *b.* at Rovato, about 1500, living in 1556. Venetian School. He studied in the school of Titian, and his early works display a close imitation of that great painter. He subsequently endeavoured to acquire the majestic character of Raphael, and in this supposed or attempted union succeeded in attaining a dignified and agreeable style, which places him in the highest rank of painters. His Holy Families, distinguished for their sentiment of pure devotion, may be ranked among the noblest productions of the Venetian School. His colouring is much less glowing than that of most Venetian painters, bordering on the cold or silvery, but not less harmonious; some of his pictures are enriched with good landscape backgrounds.

*Works.* Brescia, San Clemente, the Assumption of the Virgin, with St. Clement and other Saints; Sta. Maria de' Miracoli, San Giuseppe; Santi Nazaro e Celso; San Giovanni Evangelista, and many other churches and galleries of Brescia. Milan, Conversion of St. Paul. Frankfort, Städel Institution, Madonna enthroned, with the four doctors of the Church. Berlin Gallery, Adoration of the Shepherds; the Virgin enthroned in the Clouds, and three

other pictures. Vienna, San Justino, and Duke Ercole of Ferrara. Louvre, two small pictures of Saints. (*Ridolfi, Brognoli.*)

BONZI, PIETRO PAOLO, called Il Gobbo da Cortona and Il Gobbo de' Carracci, *d.* about 1640. Bolognese School, a pupil of Annibal Carracci, and a good landscape-painter.

BORDONE, *Cav.* PARIS, *b.* at Treviso, 1500, *d.* Jan. 19, 1570 (1571). Venetian School. A pupil of Titian. He studied also the works of Giorgione, and painted in the style of Titian with such success, that a doubt might easily arise as to whether the work were by the master or the pupil. He painted in Treviso, Venice, and in France, which country he appears to have visited in 1538, by the invitation of Francis I. Though not inferior to the best Venetian masters, in historical works, Bordone's greatest success was in portrait painting; his female portraits are feminine and graceful: he painted the most beautiful women of the French court, and had the art, says Ridolfi, of making these works appear fancy pictures rather than portraits.

*Works.* Venice, Academy, the Presentation by the Fisherman of the Ring of St. Mark to the Doge; Paradise: Manfrini Palace, Madonna and Child. Florence, Pitti Palace, the Riposo. Louvre, two portraits, and another picture. Berlin Gallery, two portraits and three other pictures. Bridgwater Gallery, London, the Riposo. (*Zanetti.*)

BORGHESE, PIETRO. [DELLA FRANCESCA.]

BORGHESI, GIO. VENTURA, *b.* about 1640, at Città di Castello, *d.* May 20, 1708. Roman School. A pupil of Pietro da Cortona; he imitated his master, assisted him in his works, and completed some of those that were left unfinished at his death.

*Works.* Rome, San Niccolo da To-

lentino, the Annunciation and Coronation of the Virgin. (*Orlandi.*)

BORGOGNONE, AMBROGIO, or Fosano, painted about 1490–1535. Milanese School. A pupil of Vincenzo Foppa, distinguished by a simple portrait treatment of his figures and graceful natural expression; much in the style of Bernardino Luini.

*Works.* Milan, Sant Ambrogio, Christ's Resurrection; and Christ disputing with the Doctors: San Smpliciano, the Coronation of the Virgin. Others at Crema, in Valsassina; the Certosa di Pavia, &c. Berlin Gallery, the Madonna enthroned, and the Virgin and Child. (*Lomazzo.*)

BORRONI, *Cav.* GIO. ANGELO, *b.* at Cremona, 1684, *d.* at Milan, 1772. Milanese School. A pupil of Angelo Masarotti.

*Works.* At Cremona and Milan. (*Zaist.*)

BORZONE, LUCIANO, *b.* at Genoa, 1590, *d.* 1645. Genoese School. A distinguished portrait-painter; he executed also many works for churches and collections: he was killed by a fall from a scaffolding while engaged painting a picture of the Nativity, in the Nunziata del Guastato. His three sons, Gio. Battista, Carlo, and Francesco, were also painters. Francesco (1625–1679) was a good landscape-painter, and spent some time in the service of Louis XIV.

*Works.* Genoa, San Domenico, the Presentation in the Temple: Santo Spirito, the Baptism of Christ; and others. (*Soprani.*)

BOSCHI, FABRIZIO, *b.* at Florence, about 1570, *d.* 1642. Tuscan School. A distinguished pupil of Domenico Passignani.

*Works.* Florence, All Saints, San. Bonaventura celebrating Mass: Certosa, Martyrdom of St. Peter and St. Paul. (*Baldinucci.*)

BOSCHI, FRANCESCO, *b.* at Florence,

1619, *d.* 1675. Tuscan School. The nephew and pupil of Matteo Roselli. He was a good portrait-painter; he also assisted Roselli and his father, Fabrizio Boschi, and executed some original works in fresco in the churches of Florence.

*Works.* Louvre, portrait of Galileo.

BOSELLI, ANTONIO, of San Gio. Bianco, in the Val. Brembana, painted from 1509 to 1527. Venetian School. From a picture at Bergamo, he seems to have adhered to the types of the *quattrocento*.

*Works.* Bergamo, San. Cristoforo, St. Peter, St. Paul, and St. Luke (1509). Louvre, four heads of Saints. (*Tassi.*)

BOSELLI, FELICE, *b.* 1650, *d.* 1732. Lombard School. A pupil of Gioseffo Nuvolone. He was a good copyist of the figure. But his original works come under the category of still-life, though he painted birds, beasts, and fishes, living as well as dead. His pictures are common in the collections of Piacenza. (*Lanzi.*)

BOTTICELLI, SANDRO FILIPEPI, called Botticelli, *b.* at Florence, 1447, *d.* 1515. Tuscan School. This artist, first the pupil of Botticelli, a jeweller, studied afterwards under Fra Filippo Lippi. His compositions are full of energy; his sacred scenes are rich in figures, which have a characteristic and varied expression, and are well drawn, though in the prevailing dry manner of the *quattrocento*. He was one of the earliest masters of allegory, and his picture of "Calumny," from Lucian's description of a similar work by Apelles, of Ephesus, in the gallery of the Uffizj, is as remarkable for its originality of subject, as for the quaintness of its source.

*Works.* Florence, Uffizj, Madonna crowned by Angels; Venus Anadyomene, wafted on a Shell to the Shore; the Calumny of Apelles: Academy, Coronation of the Virgin, with the four

doctors of the church. Rome, Sistine Chapel, the History of Moses; three subjects in fresco. Louvre, two Holy Families. Berlin Gallery, five pictures. (*Vasari.*)

BRAMANTINO, or BARTOLOMEO SUARDI, painted about 1500–1529. Lombard School. A pupil of Bramante, the architect, who was himself a painter originally, whence his name of Bramantino. He visited Rome with the great architect, and was employed by Julius II. in making a series of portraits, highly spoken of by Vasari. Bramantino had great skill in imitation, and was a complete master of perspective, not omitting its application to the human figure, or what is more technically termed, fore-shortening. Agostino da Milano, the pupil of Bramantino, is probably the Agostino di Bramantino mentioned by Lomazzo and others, and the Agostino dalle Prospettive of Bologna.

*Works.* Milan, Brera, Madonna enthroned with Two Angels (fresco): San Sepolcro, Dead Christ mourned by the two Marys. Padua, the Certosa, Roof of the Chapel of St. Bruno; the Visconti Family presenting a Plan of the Building to the Virgin (fresco). Berlin Gallery, a Madonna and Child, with Saints, and an allegorical piece.

BRANDI, Cav. GIACINTO, *b.* at Poli, 1623, *d.* 1691. Roman School. Studied first under Gio Giacomo Sementi, and afterwards under Lanfranco, whose works he imitated. His early pictures are the best, as his love of gain seems to have made him eventually indifferent; and his works, though indicating great facility, are distinguished by the infallible imperfections of hasty execution.

*Works.* Rome, San Silvestro, the Assumption of the Virgin: Gesu e Maria, al Corso, the Crowning of the Virgin: San Rocco, St. Roch giving the Sacrament to the Pestiferous.

Gaeta, the Cathedral, and the Nunziata. (*Pascoli.*)

BRIZIO, FRANCESCO, *b.* at Bologna, 1574, *d.* 1623. Bolognese School. He studied first under Bartolomeo Passerotti and afterwards in the school of Lodovico Carracci, where, though until his twentieth year he was a shoemaker's shop-boy, he soon proved his extraordinary ability as a painter, and the universality of his powers. He painted history, architectural views, and landscape, and excelled in perspective. Agostino Carracci instructed him in engraving, in which art likewise he attained to great proficiency: many of his prints are extant. His son Filippo was also a painter of ability.

*Works.* Bologna, San Petronio, Coronation of the Madonna del Borgo: San Michele in Bosco. (*Malvasia.*)

BRONZINO, ANGELO, *b.* at Montecelli, 1502, *d.* 1572. Tuscan School. A pupil of Pontormo, the friend of Vasari, and an enthusiastic admirer of Michelangelo, though not of that mannered anatomical school which arose from the injudicious imitation of Michelangelo, and of which Bronzino's nephew, Allori, was one of the principal promoters. Bronzino was an excellent portrait-painter, though his colouring was rarely good. His nephew Allori is also frequently called Bronzino.

*Works.* Florence, Gallery of the Uffizj, Limbo, or the Descent of Christ into Hell: Santa Maria Nuova, a Pietà. Louvre, a portrait of a Sculptor; Christ appearing to the Magdalen. (*Vasari.*)

BRUNI, DOMENICO, *b.* at Brescia, 1591, *d.* 1666. Venetian School. He was the pupil of Tommaso Sandrini, and painted architectural views and perspective subjects, for which class of pictures he is considered one of the best of the Italian painters. (*Orlandi.*)

BRUSASORCI. [*Riccio.*]

BUFFALMACCO, or BUONAMICO DI CRISTOFANO, *b.* at Florence about 1273, living 1351. Tuscan School. Buffalmacco is a nickname given to this artist by Boccaccio. Vasari's accounts of him are chiefly from the novels of Boccaccio and Sacchetti. The frescoes attributed to him in the Campo Santo are barbarous works, but Vasari states that when he chose to exert himself, which was not often, he was equal to any of his contemporaries: he was the pupil of Andrea Tafi. Some of the works ascribed by Vasari to Buffalmacco in the Campo Santo, those especially from the Book of Genesis, are attributed to Pietro di Puccio d'Orvieto, and with more probability to Francesco da Volterra: the others were very much repainted in 1667.

*Works.* Pisa, Campo Santo, the Creation; the History of Noah; and scenes from the Life of Christ: Academy, St. Umiltà. Assisi, San Francesco, the chapel of the Magdalene. (*Vasari.*)

BUGIARDINI, GIULIANO, *b.* at Florence, 1481, *d.* 1556. Tuscan School. He studied under the Sculptor Bertoldo, Albertinelli, and Fra. Bartolomeo, and painted historical pieces and portraits: in the latter subjects he excelled; he was also a good colourist. He painted the portrait of Michelangelo, with whom he was intimate, and who aided him in his works. He painted much in the style of Albertinelli.

*Works.* Florence, Santa Maria Novella, Martyrdom of St. Catherine: Uffizj, Holy Family. Bologna Gallery, St. John in the Wilderness; Madonna and Saints. Berlin Museum, Death of Lueretia; and two sacred subjects. (*Vasari.*)

BUONARROTI. [*MICHELANGELO.*]

BUONCONSIGLI, GIOVANNI, called Il Marescalco. Native of Vicenza.

Painted 1497–1514. Venetian School. He painted in the style of the Bellini School, and lived chiefly at Venice.

*Works.* Vicenza, San Bartolomeo, a Pietà, &c.: Oratorio de' Turchini, the Virgin and Child, with Saints. Montagnana, the Cathedral. (*Ridolfi, Mosca.*)

BUONI, SILVESTRO DE, also Buono, the son of Buono de' Buoni, and the pupil of Lo Zingaro, and the Donzelli. He died about 1480, distinguished for his beautiful works and for his pious life. His pictures are well coloured and delicate and effective in their light and shade, much in the taste of Perugino and the Umbrian School. This painter, says Dominici, is often confounded with Silvestro Morvillo, called Bruno, who lived a century later than Buono.

*Works.* Naples, San Pietro Martire, the Assumption of the Virgin: Santa Restituta (now united with the Dome) the Virgin and Child with the archangel St. Michael and Sta. Restituta; Gallery of the Studj, Death of the Virgin. Church of Monte Oliveto, the Ascension of Christ. (*Dominici.*)

BURRINI, GIOVANNI ANTONIO, *b.* at Bologna, 1656, *d.* 1727. Bolognese School. Pupil of Canuti and of Pasinelli, he studied and imitated the works of Paul Veronese, and painted much in fresco. He belongs to the *Pittori di Macchina*, or Machinists, of the eighteenth century, distinguished more for the *bravura*, or facility of their works, than for their excellence.

*Works.* Bologna, Palazzo Albergati.

BUSCA, ANTONIO, *b.* 1625, *d.* 1686. Milanese School. Pupil of Ercole Procaccini whom he assisted at Turin. Busca executed several works in Milan, where he enjoyed a considerable reputation.

BUTI, LODOVICO, painted about 1590. Tuscan School. A pupil of

Santo di Titi. He studied also the works of Andrea del Sarto.

*Works.* Florence, Ognissanti, the Ascension of Christ: Uffizj Gallery, the Miracle of the Loaves. (*Baldinucci.*)

BUTTINONE, BERNARDINO, of Treviglio, painted 1484, *d.* about 1520. Milanese School. Painter and architect. He was the pupil of Vincenzo Civerchio. Lomazzo speaks of his excellent knowledge of perspective, on which he left a treatise in manuscript.

*Works.* Milan, San Pietro in Gesate, chapel of Sant' Ambrogio.

CACCIA, GUGLIELMO, called IL MONCALVO, *b.* in Montabone, in the Novarese, 1568, *d.* about 1625. Lombard School. He was more celebrated as a fresco painter than in oils; his backgrounds have the unusual merit of a skilful treatment of the landscape, in which he imitated Paul Brill. His design seems to have been influenced by that of the Roman School; but his heads frequently resemble those of Sabbatini, whom Lanzi supposes to have been his master. (*Tiraboschi, Lanzi.*)

*Works.* Moncalvo, Chiesa dei Conventuali. Milan, Sant' Antonio Abate, the titular Saint, with St. Paul. Novara, San Gaudenzio, Deposition from the Cross: San Paolo, the Cupola.

Orsola, Maddalena, and Francesca, the daughters of Caccia, painted cabinet pictures and altar-pieces, which somewhat resemble the works of their father, whom they also assisted in his pictures.

CAGNACCI, or CANLASSI, GUIDO, *b.* at Arcangelo, 1601, *d.* 1681. Bolognese School. A pupil of Guido Reni, and an imitator of his later manner. He lived and worked much in Germany, principally at the court of Leopold I. At Bologna, in the Zambeccari Palace, are some of his pictures; some are in the Ducal Gallery at Modena.

CAIRO, *Cav.* FRANCESCO, *b.* in Varese, in the Milanese, 1598, *d.* 1674. Lombard School. A pupil of Pier Francesco Morazzone. He studied at Rome, and also the works of Titian and of Paul Veronese at Venice, and developed a good style: there are many excellent portraits by him.

*Works.* Venice, Santa Maria degli Scalzi, Santa Teresa. Milan, the Brera, San Saverio, Santa Teresa.

CALDARA, POLIDORO, *b.* at Caravaggio, about 1495, *d.* 1543. Lombard School. He is commonly called Polidoro da Caravaggio, and is chiefly celebrated for the ornamental works in *chiaroscuro*, painted for Raphael in the Vatican: he was originally employed at the Vatican about 1512 as a labourer; Maturino, one of Raphael's assistants, discovered Polidoro's ability and fostered it. They worked together, and imitated ancient statues and bas-reliefs, and ancient sculptured ornaments of any kind. Few of these works remain, but some are preserved in prints, as the Niobe by Galestruzzi. He visited Naples after the sack of Rome in 1527, but settled finally at Messina, where he was assassinated by his servant. In Messina, Polidoro forsook his classical *chiaroscuro* for a rich florid style, somewhat of the tenebrous school, and of a naturalist tendency. Kugler suggests (in his second edition) that Polidoro was the first to indicate that naturalist style which afterwards became the basis of the Neapolitan School, and was carried to so great a length by Michelangelo da Caravaggio and Spagnoletto.

*Works.* Naples, Studj Gallery, Christ bearing his Cross (mentioned by Vasari as a master-piece). Rome, Corsini Palace, drawing of the History of Niobe. Berlin Gallery, St. Luke. Louvre, scene from the History of Psyche. (*Vasari.*)

CALDERARI, GIO. MARIA, *b.* at Pordenone about 1500, *d.* about 1564.

Venetian School. A pupil of Pordenone, whom he imitated so successfully that the works of the pupil have been mistaken for those of the master. He has executed some good works in fresco at Montereale and Pordenone. (*Lanzi.*)

CALETTI, GIUSEPPE, *b.* at Ferrara, about 1600, *d.* about 1660. Ferrarese School, called Il Cremonese. He studied chiefly the works of Dossi and of Titian, and was a successful imitator of the latter. He painted Bacchanalian scenes and sometimes sacred subjects. At San Benedetto at Ferrara are St. Mark, and the four doctors of the Church, by Caletti. (*Lanzi.*)

CALIARI, or CAGLIARI, PAOLO, commonly called Paul Veronese, *b.* at Verona, 1528, *d.* at Venice, April 20, 1588. Venetian School. Pupil of his uncle, Antonio Badile. Venice was the chief scene of this great painter's career; Titian seems to have been his great model, especially for colouring. Though not equal to Titian in the flesh-colouring and modelling, and inferior likewise in character and expression, he yet possessed all the power of Titian as an ornamental painter in execution, and in the vivid brilliancy of his colouring; in the richness of his draperies and in the transparency of his shadows he surpassed in his best works all other masters of his school. He delighted to treat festive subjects in their most gorgeous aspect: this love of magnificence was his passion, hence his scriptural pictures have no religious interest; as in the pictures of Rembrandt the costumes, whatever the subject, are those of his own times. All the pomp and splendour of the eastern merchant or oriental prince are displayed in the simplest representation from the Scriptures. *Æsthetically* Paul Veronese is essentially the painter of the Magnificent, in which he has yet scarcely been approached by any other master.

His greatest work perhaps is the Marriage at Cana, in the Louvre; of profane subjects, the Rape of Europa, in the ancient Palazzo della Repubblica, at Venice, is one of the most beautiful. The magnificent architectural backgrounds of the pictures of this painter are said to have been the work of his brother Benedetto Caliari. Benedetto Caliari and Carlo and Gabriele, the sons of Paolo, are known as the "Heirs" of Paul Veronese, and finished several works under this title. Carlo died young in 1596; Gabriele in 1631, aged 63; and Benedetto in 1598, aged 60.

*Works.* Louvre, Paris, several examples, including the great Marriage at Cana, from San Giorgio Martire, Venice. This picture contains about one hundred and twenty heads and figures, many of which are portraits, comprising the principal men of Venice of that time. Venice, San Sebastiano; Palazzo Reale; Accademia, Christ Supping with the Pharisee; and thirteen other pictures. Verona, San Fermo Maggiore. Vicenza, Santa Corona. Milan, Brera, Baptism of Christ; and others. Berlin Gallery, Madonna and Child, with Angels and Saints; and other works. Munich Gallery. Dresden Gallery. National Gallery, &c. (*Ridolfi, Zanetti.*)

CALVI, LAZZARO, *b.* at Genoa in 1502, *d.* 1606, aged 105. Son of Agostino Calvi, who was the first of the Genoese painters to discard gold backgrounds. Lazzaro and his elder brother Pantaleo were the most distinguished of the scholars formed by Perino del Vaga, at Genoa. They painted together the façade of the Palazzo Doria (now Spinola), at Genoa, which was considered a complete school of design for the human figure. Lazzaro executed many other works in his long life, at Genoa and elsewhere; but in most of them he was assisted by his brother. He was a jealous and ambitious character; Soprani states that he

poisoned Giacomo Barzone, a clever young Genoese painter, who promised to become a serious rival to him.

CALZA, ANTONIO, *b.* at Verona, 1653, *d.* 1714. Venetian School. He studied at Bologna, under Cignani; and at Rome, under the French battle-painter, Borgognone; and subsequently distinguished himself at Bologna for such battle-pieces and landscapes. (*Guarienti.*)

CAMASSEI, ANDREA, *b.* at Bevagna, 1602, *d.* 1648. Roman School. Studied under Domenichino and Andrea Sacchi, at Rome. He painted in many of the public edifices at Rome in oil and fresco, and was skilful in landscape.

*Works.* Rome, The Rotonda, the Assumption of the Virgin; the Capucini, a Pietà; Baptistery of the Lateran, the Triumph of Constantine. (*Passeri.*)

CAMBIASO, LUCA, called also Luchetto da Genova, *b.* at Moneglia, 1527, *d.* in the Escorial, in Spain, 1585. Genoese School. The son and pupil of Giovanni Cambiaso, a good painter. Luca was a painter of surprising facility and power, and he had much of the Roman style. He went to Spain in 1583, with his son Orazio, and there in the Escorial executed extensive works for Philip II., who paid him 12,000 ducats for a fresco of Paradise on the ceiling of the choir of the church of San Lorenzo, probably the largest sum up to that time in the history of modern Art ever paid to the artist for a single work.

*Works.* Genua, San Francesco di Paula; Palazzo Pallavicini; Palazzo Spinola. Serralba (near Genoa), Palazzo Imperiale, the Rape of the Sabines. The Escorial, the ceiling of the Choir, representing Paradise; John the Baptist preaching in the Wilderness (in oil). (*Soprani, Cean Bermudez.*)

CAMPAGNOLA, DOMENICO, the son or scholar only of Giulio, and nephew of Girolamo Campagnola, lived at Padua, 1518–1543. Venetian school. He studied in the School of Titian, was a good imitator of that master, and excited his jealousy. He was an excellent fresco-painter, a landscape-painter, and an engraver. Several of his plates are dated 1517.

*Works.* Florence, Pitti Palace, Adam and Eve. Padua, Scuola del Santo: the Duomo: Palazzo del Podesta: Palazzo Giustiniano al Santo: Scuola del Carmine: Library of the University. (*Brandolese, Al. Zanetti.*)

CAMPI, BERNARDINO, *b.* at Cremona, 1522, *d.* 1592. Lombard School. He was the pupil, and probably the relation, of Giulio Campi. He was an enthusiastic student of the works of Raphael, and eventually rivalled his kinsman, Giulio Campi, though he appears never to have visited Rome. Bernardino was a good portrait-painter.

*Works.* Cremona, San Gismondo, the Cupola. Louvre, a Pietà. Antonio and Vincenzo Campi, also painters, were of the same family. (*Zaist.*)

CAMPI, GIULIO, *b.* at Cremona about 1500, *d.* 1572. Lombard School. The head of the Eclectics of Cremona, and the son of Galeazzo Campi, a master of the *quattrocento*, who instructed his son in the simpler elements of his art, and then placed him with Giulio Romano, at Mantua, under whom he became a great master. He attempted the combination of the excellences of the Northern and Roman Schools, and is called the Ludovico Caracci of Cremona. His brothers Antonio and Vincenzo, his pupils and assistants, also acquired great reputation. The Campi are the great *Macchinisti* of Lombardy.

*Works.* Cremona, Santa Margherita: Sant'Agostino: San Gismondo. Brescia, Palazzo Communale, Sala del Consiglio, frescoes. Rocca di Soragno, the

Feats of Hercules. Mantua, Dome of San Girolamo. Milan, San Paolo. (*Zaist.*)

CAMPIDOGGIO, MICHELANGELO PACE, called DEL, *b.* at Rome, about 1600, *d.* about 1670. Roman School. A pupil of Fioravente, distinguished in the same class of work. He painted fruit, flowers, &c. with great mastery. (*Pascoli.*)

CAMPOLO, PLACIDO, *b.* at Messina, 1693, *d.* 1743. A Messinese painter; studied at Rome under Sebastiano Conca, and copied the works of Raphael, and the antique marbles. He returned to Messina in 1731, and painted the ceiling of the Galleria del Senato, in fresco. (*Hackert.*)

CANAL, ANTONIO, called IL CANALETTO, *b.* at Venice, Oct. 18, 1697, *d.* at Venice, Aug. 20, 1768. Venetian School. He was originally a scene-painter, but studied long in Rome, and acquired a European reputation by the truth and accuracy of his architectural prospects of Venice. His style is hard, but his pictures appear to have much darkened through time; they are remarkable for their correct perspective and elaborate detail; he used the Camera Lucida. The figures in his pictures were sometimes introduced by Tiepolo. There is an excellent collection of Canaletto's works belonging to her Majesty at Windsor. (*Zanetti.*)

CANALETTO, BERNARDO, or correctly, BELLOTTO, *b.* at Venice, 1724, *d.* at Prague, 1780. Venetian School. The nephew and pupil of Antonio, in whose style he painted so perfectly, that the works of the two cannot be distinguished. Bellotto lived much in Germany; at Dresden is a fine collection of his works, in a distinct gallery, called "The Thiele and Canaletto Collection."

CANTARINI, SIMONE, called IL PESARESE, *b.* at Oropezza, 1612, *d.* at Verona, October 15, 1648. Bolog-



nese School. He studied under Pandolfi, Claudio Ridolfi, and afterwards at Bologna with Guido. He spent also some time at Rome. In execution, Cantarini was perhaps the best of all the Carracceschi and the rival of Guido himself, to whom he was even superior in the extremities; his portraits are admirable; as are his heads generally. He was inordinately vain of his abilities, and accordingly disagreeable, and it is supposed that he was poisoned: he died at the early age of 36. He etched several plates in a masterly manner.

*Works.* Pesaro, at the Philippines, the Magdalen; at the Predicants, San. Domenicó. Cagli, at the Franciscans, Sant Antonio; Rimini; San Jacopo; the Titular; and San Pietro. Bologna Gallery, portrait of Guido (a masterpiece); and two sacred subjects. Milan, Brera, Transfiguration. Louvre, several specimens. (*Malvasia.*)

CANUTI, DOMENICO MARIA, *b.* at Bologna, 1620, *d.* 1684. Bolognese School. Among the best of the pupils of Guido, who followed his later manner; and an excellent fresco-painter.

*Works.* Bologna, Church of P. P. Olivetani, Descent from the Cross, called the *Notte del Canuti*: Academy, San Benedetto, the Virgin in Glory; Palazzo Pepoli. Rome, Palazzo Colonna. (*Malvasia.*)

CAPANNA, or CAMPANA, PUCCIO, painted about 1334. Tuscan School. One of the followers of Giotto. He painted in the church of San Francesco, at Assisi; after the death of Giotto: several of these works are preserved, also the frescoes of the Cappella di San Lodovico; and a Santa Maria Egiziaca, in San Francesco, at Pistoja. (*Vasari.*)

CAPELLO, GIO. ANTONIO, *b.* at Brescia, 1669, *d.* 1741. Venetian School. A pupil of Pompeo Ghitti; he studied also at Bologna under

Lorenzo Pasinelli, and at Rome under G. B. Gaulli. He painted in fresco and in oils, chiefly at Brescia, where are works by him in many of the churches. (*Ticozzi.*)

CAPPELLINO, GIO. DOMENICO, *b.* at Genoa, 1580, *d.* 1651. Genoese School. A pupil of Gio Battista Paggi. There are several of his works in the churches of Genoa. (*Soprani.*)

CARACCILO, GIAMBATTISTA, *b.* at Naples, 1580, *d.* 1641. Neapolitan School. He was a pupil of Michelangelo da Caravaggio; and studied also the works of Annibal Carracci in the Farnese Gallery at Rome; but the naturalism of Caravaggio had a greater influence upon his style. Caracciolo joined Spagnoletto and Corenzio, in a conspiracy to prevent all talented strangers by persecution from establishing themselves as painters in Naples.

*Works.* In the churches of Santa Maria della Solitaria: Sant' Anna dei Lombardi: Sant' Agnello, &c., at Naples. (*Dominici.*)

CARAVAGGIO. [AMERIGHI, CALDARA.]

CARBONE, GIO. BERNARDO, *b.* at Albaro, 1614, *d.* 1683. Genoese School. A pupil of Andrea de' Ferrari, an historical and portrait-painter, in the latter branch distinguished. His portraits are said to have much of the style of those of Vandyck. (*Ratti.*)

CARDI. [CIGOLI.]

CARDISCO, MARCO, called MARCO CALABRESE, painted from 1508, to 1542. Neapolitan School. Said to have been the pupil of Polidoro da Caravaggio. He painted at Naples and its vicinity; his best works are in the church of Sant' Agostino, at Aversa. (*Vasari.*)

CARDUCCIO, BARTOLOMEO, *b.* at Florence, about 1560, *d.* at Madrid 1608. Tuscan School. Pupil of

Federigo Zuccherò, whom he assisted in the great cupola at Florence, and afterwards accompanied to Madrid in 1585. Carduccio was many years in the service of the kings Philip II. and III.; he painted a great portion of the frescoes in the cloisters of the Escorial, and executed many other works in Spain. His brother Vincenzo, who had shared his labours in Spain, succeeded him as painter to Philip III. in 1609. Cean Bermudez states that the arts were greatly advanced by these painters in Spain. Vincenzo educated a numerous school, and published a book of Dialogues on Painting, in Spanish. He died 1636. His principal work is the series on the Life of St Bruno and other Saints, in the Carthusian convent of Paular.

CARIANO, GIOVANNI, *b.* at Bergamo, about 1480, living 1519. Venetian School. Ridolfi calls him a follower of Giorgione; he painted portraits and historical subjects, and excelled in the former: his best works are at Bergamo; in San Gottardo, is the Virgin and Saints, which, says Tassi, Zuccarelli pronounced one of the finest pictures in Italy; it was painted about 1510. (*Tassi.*)

CARLONI, GIO. BATTISTA, *b.* at Genoa, 1594, *d.* 1680. The brother and assistant of Giovanni, and also the pupil of Passignano; he completed the unfinished works of his brother, and executed extensive works in fresco, in the cathedral of the Guastato at Genoa, and other churches. He is considered superior even to Giovanni in design and in the delicacy of his fresco tints, with the same brilliant effect of colouring. The painters of this name are numerous in the Genoese School. Giovanni Batista had twenty-four children by his wife Niccoletta Scorza, and several of his sons painted. (*Ratti.*)

CARLONI, GIOVANNI, *b.* at Genoa,

about 1590, *d.* at Milan, 1630. Genoese School. Studied at Florence under Domenico Passignano and painted in a good style many frescoes in Milan, Genoa, and other towns, imitating the works of Tavarone, whom he surpassed in colour and in the correctness of his outline.

CARNOVALE, FRA, or Bartolomeo Coradini of Urbino; living 1485. This early Umbrian painter was probably the pupil of Fra Jacobo of Venice, of the same confraternity. He was the best painter of Urbino of his time; Bramante studied his works, and Pungileoni supposes him to have been the master of Giovanni Santi, the father of Raphael. Fra Carnovale was unquestionably one of the better *quattrocento* masters.

*Works.* Milan, Brera, the Virgin and Child, with Saints. This is the portrait of the Duchess of Urbino, Battista Sforza, with her Child; the Duke is kneeling on her left, in the act of adoration; painted 1472; it is engraved in *Rosini.* (*Marchese.*)

CAROSELLI, ANGELO, *b.* at Rome, 1585, *d.* 1653. Roman School. Was an imitator of Michelangelo da Caravaggio. He painted chiefly portraits and small figures, was an admirable copyist, and, says Passeri, "a good restorer of old pictures." The same authority says "he painted some pictures for Charles I. of England."

CAROTTO, GIO. FRANCESCO, *b.* at Verona, 1470, *d.* 1546. Venetian School. Studied under Liberale and Andrea Mantegna at Mantua; and painted in the same severe style of form, with the addition of a warmer colouring. He advanced in the freedom of his style with the rapid development of art in his time; combining Venetian, Lombard, and Roman excellences of colour, light, and shade, and form. He excelled in landscape, like many other Venetians subsequent

to Titian. His brother Giovanni was a painter.

*Works.* Sant' Eufemia, Archangel Michael, and Saints; on the side wall the History of Tobias: San Giorgio: San Fermo Maggiore. Frankfort, Städcl Institute, a small Madonna and Child. Berlin Gallery, Virgin and Child, with Angels. (*Vasari.*)

CARPACCIO, VITTORE, *b.* at Venice, about 1450, living in 1522. Venetian School. John Bellini, Marco Basaiti, and Vittore Carpaccio, were the three principal painters of Venice of their time. Carpaccio is distinguished by the uniform general excellence of all departments of his pictures in accordance with the peculiar development of his art in his time; but he belongs strictly to the *quattrocentisti*. Some of his works are in *tempera*. A Benedetto Carpaccio painted in 1537-41.

*Works.* Venice, Academy, the Presentation in the Temple, and eleven other pictures, from various churches and religious houses, eight representing the History of St. Ursula (1495), others illustrating the Miracles of the Cross, &c. San Vitale, an altar-piece. Milan, the Brera, four pictures. Berlin Gallery, St. Peter blessing St. Stephen and other Believers. Paris, Louvre, the preaching of St. Stephen. (*Vasari.*)

CARPI, GIROLAMO (BIANCHI) DA, *b.* at Ferrara, and died there in 1556, aged 55 according to Vasari, or 68 according to Tiraboschi. Ferrarese School. A pupil of Garofolo. He painted many excellent portraits at Bologna; and applied himself with great industry at Parma, to the study and copying of the works of Corregio. Da Carpi executed several frescoes in company with Garofolo after the return of the latter from Rome, and several independently for the Duke Ercole II. of Ferrara; a series of the Princes of Este at the palace of Copario, and

others. Girolamo was also an architect; he visited Rome, and served Innocent III. in that capacity.

*Works.* Ferrara, Santa Maria in Vado, a Miracle performed by St. Anthony of Padua; Cathedral. Rovigo, San Francesco. Bologna, San Martino Maggiore, the Adoration of the Magi; San Salvatore, Madonna and Child, with Saints. Dresden Gallery, Madonna di San Sebastiano. (*Vasari, Tiraboschi.*)

CARPIONI, GIULIO, *b.* at Venice, 1611, *d.* at Verona, 1674. Venetian School. A pupil of Padovanino. He painted historical subjects, and also bacchanalian scenes and *capricci*. His works are usually of a small size: he was a good portrait-painter, and etched several plates. (*Orlandi.*)

CARRACCI, AGOSTINO, *b.* at Bologna, August, 1559, *d.* at Parma, March 22, 1601. Bolognese School. His father was a tailor; he was placed first with a jeweller, and then by the advice of his cousin Lodovico with Prospero Fontana, and afterwards with Domenico Tibaldi, and Cornelius Cort, with the latter of whom he paid particular attention to engraving, with which he was always more occupied than painting. Agostino was the most active teacher in the Academy until 1600, when he accompanied his brother to Rome; he stayed there, however, a short time, and then entered the service of the Duke Ranuccio of Parma.

Agostino was the most learned of the Carracci, he was also the best colourist; and he ranks amongst the best engravers of his time. The Communion of St. Jerome, by him, is one of the most important pictures in the Bolognese Gallery. He painted very few pictures. ANTONIO CARRACCI, *b.* at Venice, in 1583, was the son of Agostino: he died at Rome, in 1618. In the Louvre is a picture of the Deluge by him.

*Works.* Bologna Academy, the Communion of St. Jerome. Louvre, infant Hercules strangling the serpents. National Gallery, Cephalus and Aurora and Galatea, two Cartoons, made for frescoes in the Farnese Gallery, Rome. (*Malvasia.*)

CARRACCI, ANNIBALE, *b.* at Bologna, 1560, *d.* at Rome, July 15, 1609. Bolognese School. The younger brother of Agostino. His early youth was spent in his father's shop, but his cousin Lodovico rescued him from tailoring and made a painter of him. Annibale was an active teacher in the school, but more by example than precept. In 1600 he went to Rome by the invitation of Cardinal Odoardo Farnese, for whom he painted the celebrated gallery of the palace of that family at Rome; it was completed about 1604. It is a great work, but is, æsthetically, little more than an example of high technical skill: it shows, however, those qualities most commonly aimed at by painters, and those most easily understood and most generally applauded:—fine drawing, in a taste combining both the qualities of the Vatican Stanze, and the Sistine chapel, with difficult and skilful foreshortenings, and a gay effective light and shade; the compositions also are exquisite, but these otherwise excellent frescoes do not even suggest the slightest notion of expression or sentiment, beyond what may be conveyed by the mere play and attitude of healthy limbs. The subjects are from classical mythology: the whole Gallery is engraved by Carlo Cesio. Annibale was one of the few of the earlier Italians who paid attention to landscape; some of his backgrounds of this class are of a fine character; in some works the landscape is the principal.

*Works.* Bologna, Gallery of the Academy, Madonna and Child, with

angels and saints; and five other works. Dresden Gallery, St. Roch. Florence, Uffizj, Tribune, Holy Family; and Bacchante. Rome, Farnese Palace; chapel of San Diego, in San Giacomo degli Spagnuoli; Doria Palace; landscapes. Louvre, a Pietà and twenty-four other pictures. Castle Howard, the three Marys, and other pictures. London, National Gallery, Erminia takes Refuge with the Shepherds; *Domine quo vadis*; two landscapes, and four other specimens. (*Malvasia, Passeri.*)

CARRACCI, LODOVICO, *b.* at Bologna, April 21, 1555, *d.* Dec. 13, 1619. He was the pupil of Prospero Fontana and Passignano at Florence, and the founder of the Eclectic School of Bologna. The famous school of the Carracci was opened in 1589, carried on by the cousins conjointly to 1600, and by Lodovico alone until his death. They professed to show how a painter might become perfect, by endeavouring to acquire the respective excellencies of the various *Capimaestri* of the great Italian schools. It is this selection from several which constitutes their *Eclecticism*. It is the substantial principle of all academies, various great masters being held up as the special models of imitation in the different departments of the art. Though such an attempt must ever be hopeless, as it reduces the art to simple copying, and supposes all men to be similarly endowed. The best productions of Lodovico and of his scholars, exhibit qualities that elevate them very much above the ordinary inanities of the *Macchinisti* and mannerists of their time. Lodovico was simple, and even sombre in his colouring, and his works are distinguished for a solemn light and shade, which is perhaps carried to excess. The merits, however, of the Carracci, were almost exclusively technical; drawing, colour-

ing, and even composition may be reduced to rules, but invention, expression, sentiment, to be genuine must proceed from individual perception. The masters they particularly held up as models were, Raphael, Michelangelo, Titian, Correggio, Tibaldi, Primaticcio, Parmigiano, and Niccolo dell' Abate.

*Works.* Bologna Academy, the Transfiguration; the Calling of St. Matthew; the Virgin enthroned; and ten other pictures in oil: cathedral, Annunciation (fresco). London, National Gallery, Susannah and the Elders.<sup>m</sup>

Belvisi enumerated 78 pictures by Lodovico in Bologna, and 75 elsewhere in 1825, besides 53 others lost or dispersed. (*Malvasia, Belvisi.*)

CARRIERA, ROSALBA, *b.* at Venice, 1675, *d.* 1757. Venetian School. A pupil of Gio A. Lazari, of Diamantini, and Balestra. She painted miniatures; but devoted herself chiefly to drawing in crayons (or Pastell-painting), in which she was very successful in portraits, and gained a European reputation. There are many examples of her pastell drawings in the gallery at Dresden. (*Zanetti.*)

CARRUCCI. [PONTORMO.]

CASENTINO, JACOPO DI, painted 1351, *d.* 1380. Tuscan School. Pupil of Taddeo Gaddi; he painted in the style of his own time, when he was considered a good fresco-painter: he was also an architect, and one of the founders of the Florentine Academy. At Florence, in the church of Or San Michele, are traces of his works; also at Arezzo in the cathedral, and in San Bartolomeo. (*Vasari.*)

CASOLANI, ALESSANDRO, *b.* at Siena, 1552, *d.* Jan. 20, 1606. Sienese School. A pupil of Salembeni and Roncalli.

*Works.* Siena, Chiesa del Carmine, the Martyrdom of St. Bartholomew. (*Baldinucci.*)

CASSANA, NICCOLO, called Niccolotto, *b.* at Venice, 1659, *d.* in London, 1714. Son and pupil of Giovanni Francesco Cassana. He imitated the works of Strozzi, and painted portraits with great success. One of his historical works, the Conspiracy of Catiline, is in the Gallery of Florence, where he painted for some years in the service of the Grand Duke Ferdinand. He painted also several portraits in England, where he was court-painter to Queen Anne. (*Ratti.*)

CASTAGNO, ANDREA DEL, sometimes called the Infamous, *b.* at Castagno, in Mugello, about 1406, *d.* about 1480. Tuscan School. He was the contemporary of Masaccio; but inferior to him, though a good painter for his time; and is most remarkable as being the first Florentine who attempted the new method of oil-painting, a secret which he learnt of Domenico Veneziano, engaged with Castagno in Santa Maria Nuova. Some works on the walls of the Portinari chapel, by these two painters, long since perished, are the first oil pictures of this class known to have been executed in Italy: and Vasari relates that when Andrea succeeded in getting his secret from Domenico, he assassinated him, about the year 1463. Up to that time Andrea had painted in distemper, and the pictures by him preserved in the Florentine Academy are in this method: he must have been upwards of fifty years of age before he commenced oil painting. This painter is sometimes called Andrea degli Impiccati, from the pictures of the Pazzi, and other conspirators concerned in the death of Juliano de Medici, whom he represented in 1478 hanging, with their heads downwards, on the facade of the palace of the Podesta: it was considered Andrea's best work, but it has long since perished.

*Works.* Florence, at the Monasteries degli Angeli, and San Giuliano; and at

Legnaia, frescoes: in the Academy, St. Jerome in the Desert, Mary Magdalene, John the Baptist, and another picture. In the Berlin Museum are two tempera pictures, attributed to Castagno, a St. Jerome, and a Pietà. (*Vasari.*)

CASTELLO, BERNARDO, *b.* at Albaro, near Genoa, 1557, *d.* 1629. Genoese School. A pupil of Andrea Semini and of Lucca Cambiaso. He painted in a rapid and superficial manner, and gained a great reputation at Genoa, where his works in fresco and in oil abound. He was the friend of Marino and Tasso, and made many designs for the "Jerusalem Delivered" of the latter, published in 1590, some of which were engraved by Agostino Carracci.

His youngest son VALERIO CASTELLO, who died in 1659 in his 34th year, was also a distinguished fresco-painter. There are several excellent works by him in the churches of Genoa; and a Rape of the Sabines in the Palazzo Brignole, by some accounted his master-piece; it is somewhat in the style of Paul Veronese. Valerio painted also battle-pieces, and other small easel pictures. (*Soprani.*)

CASTELLO, CASTELLINO, *b.* 1580, *d.* 1649. Genoese School. A pupil of Gio Battista Paggi. He executed many works, and was an excellent portrait-painter. (*Soprani.*)

CASTELLO, GIACOMO DA, a Venetian painter of birds and animals, who lived about 1600. His pictures of birds in some private collections of Venice are excellent. (*Lanzi.*)

CASTELLO, GIOVANNI BATTISTA, called Il Bergamasco, *b.* at Bergamo, about 1500, *d.* at Madrid, 1569. Genoese School. A pupil of Aurelio Busso. He studied also in Rome, where he became likewise an architect. He painted, in conjunction with Luca Cambiaso, the last Judgment on the walls of the Nunziata di Portoria at Genoa. He executed other good works at Genoa,

especially a large fresco in the Palazzo Grillo, representing Dido's entertainment of Æneas. In 1567 he was invited to Spain by Philip II., and appointed architect of the royal Palaces: he was also engaged on several works in fresco, which were interrupted by his death. His sons, Fabriccio and Granello, assisted him, and carried on his works in Spain. There was another Giovanni Battista Castello of Genoa, who was a celebrated illuminator, and who was employed by Philip in Spain. He died at Genoa, in 1637, aged 90. (*Soprani, Cean Bermudez.*)

CASTELLUCCI, SALVI, *b.* at Arezzo, in 1608, *d.* 1672. Was a clever fresco-painter of the school of Pietro da Cortona; he executed many showy works at Arezzo, and painted some good easel pictures in oil, which are richly coloured. (*Lanzi.*)

CASTIGLIONE, GIO. BENEDETTO, called Il Grechetto, *b.* at Genoa, 1616, *d.* at Mantua, 1670. Genoese School. Studied under Paggi and Gio. Andrea de' Ferrari: he painted history, portraits, landscapes, and animals. He excelled more especially in pastoral landscape and animals, in which class of works he acquired a great reputation: he has not yet had his superior in Italy. In the churches of Genoa are many of his works: in San Luca, the Madonna di Castello, and others; and in the Palazzo Brignole. Paris, in the Louvre, are eight characteristic pictures by Castiglione. He is also distinguished for many admirable etchings, remarkable for their effective light and shade. Salvatore the brother, and Francesco the son, of Gio. Benedetto, painted landscapes and animals in a similar style. (*Soprani.*)

CASTRO, GIACOMO DI, *b.* in the Piano di Sorrento, 1597, *d.* 1687. Neapolitan School. Studied under Gio. Battista Caracciolo, and afterwards under Domenichino: he painted at

Naples, and at Sorrento, where at Sant' Aniello, the Sposalizio, the Annunciation, and the Archangel Michael expelling Lucifer from Paradise, are his principal works. He was a celebrated picture restorer. (*Dominici.*)

CATENA, VINCENZO, *b.* at Venice, about 1470, *d.* about 1532. Venetian School. Accounted amongst the scholars of Gio Bellini, who at first painted in the severe manner of that master; his later productions are more broadly treated, in the manner of Giorgione. He painted some excellent portraits and cabinet-pieces, by which he acquired a great reputation during his life-time.

*Works.* Venice, Academy, the Flagellation of Christ; Madonna and Child, with St. Francis, and St. Jerome; San Girolamo; Sant' Agostino: Manfrini Gallery, Adoration of the Kings. Berlin Museum, Madonna and Saints; Portrait of Raimond Fugger. (*Ridolfi, Zanetti.*)

CATI DA JESI, PASQUALE. Roman School. Executed many works in Rome during the latter part of the sixteenth century, of which the Martyrdom of St. Lawrence, in fresco, in the church of San Lorenzo, in Paneperna, painted for Gregory XIII., is his principal work, showing that he was one of the better followers of the anatomical school of Michelangelo. (*Baglione.*)

CATTANIO, COSTANZO, *b.* 1602, *d.* 1665. Ferrarese School. He studied under Ippolito Scarsellino, and afterwards with Guido Reni: he was fond of representing soldiers and banditti, to whom he gave a ferocious and bravo-like expression; but he sometimes displayed the more characteristic delicacy of the school of Guido, in his religious pieces.

*Works.* Ferrara, Church of San Giorgio, the Flagellation, and the Ecce Homo: Santo Spirito, the Annunciation. (*Baruffaldi.*)

CAVAGNA, GIO. PAOLO, *b.* in the neighbourhood of Bergamo, about 1550, *d.* May 20, 1627. Venetian School. He studied first at Venice, in the school of Titian, and became afterwards a pupil of Gio. Battista Moroni, at Bergamo. He was a good portrait-painter, and also painted history, much in the style of Paul Veronese, and little inferior to that master: he excelled as a fresco-painter. His son Francesco, called Cavagnuola, was likewise a painter of considerable merit.

*Works.* Bergamo, Santa Maria, Maggiore, the Assumption of the Virgin; the Nativity; Esther and Ahasuerus: Santa Lucia, the Crucifixion, with many Saints, in Sto. Spirito, and other churches. (*Tassi.*)

CAVALLINI, PIETRO, *b.* at Rome, and died at an advanced age about 1344. Roman School. He was architect, Mosaic-worker, and painter, and was the contemporary, if not the pupil, of Giotto, whom he assisted in the Mosaic of the *Navicella*, in St. Peter's at Rome. He executed also some original Mosaics, in the Basilica of San Paolo, and in Santa Maria, in Trastevere. He painted some frescoes at Florence, Orvieto, and Assisi, of which there are still remains, and as they are inferior to those of Giotto, it is not improbable that he was an older painter; and he may, as Vertue suggests, have been the *Petrus Romanus Civus* of the inscription on the shrine of Edward the Confessor, in Westminster Abbey, 1279.

*Works.* Assisi, San Francesco, the Crucifixion. Rome, Santa Maria, in Trastevere, the Life of the Virgin. (*Vasari.*)

CAVALLINO, BERNARDO, *b.* at Naples, Dec. 10, 1622, *d.* 1656. Neapolitan School. A pupil and imitator of Massimo Stanzioni, but Rubens was his model for colouring. He painted sacred and profane subjects on a small

scale, on canvas and on copper. His pictures are rare, except in the collections of Naples and in Spain. (*Dominici.*)

CAVALUCCI, ANTONIO, *b.* at Sermo-neta, 1752, *d.* at Rome, 1795. A painter of the modern Roman School. He painted, originally, miniature, and became the rival of Mengs and Batoni, at Rome: he excelled chiefly as a colourist. The family of the Gaetini at Rome, possess some of his works, and in the Palazzo Cesarini is a Venus and Ascanius. San Francesco di Paola, in the Casa Santa, at Loreto, and Santa Bona, in the cathedral at Pisa, are considered his master-pieces. (*Lanzi.*)

CAVAZZONI, FRANCESCO, *b.* at Bologna, 1559, living in 1612. Bolognese School. Studied first under Bartolommeo Passerotti, and later, in the school of Ludovico Carracci. His pictures have the characteristic good drawing and good colouring of the school of the Carracci.

*Works.* Bologna, Santa Madalena di Via, the Magdalen at the Feet of Christ; St. Cecilia; the Crucifixion; San Giovanni, in Monte, St. John preaching. (*Crespi.*)

CAVEDONE, JACOPO, *b.* at Sassuolo, in the Modenese, 1577, *d.* at Bologna, 1660. Bolognese School. An able scholar of the Carracci. In his best works, he imitated successfully the colouring of Titian; his later works are inferior, owing to his many misfortunes; he died in a state of extreme indigence.

*Works.* Bologna, Academy, the Virgin and Child in glory, San Petronio and other Saints, his master-piece, painted in 1614; San Pietro Martire: San Paolo, the Nativity and the Adoration of the Magi. Paris, Louvre, St. Cecilia before the organ. (*Tiraboschi, Giordani.*)

CECCO DI MARTINO, painted about 1380. Sienese School.

CELESTI, *Cav.* ANDREA, *b.* at Venice, 1637, *d.* 1706. Venetian School. Pupil of Matteo Ponzone. In his flowing outline and gorgeous draperies, he seems to have taken Paul Veronese as his model; his colouring is rich, but too positive, the middle tints having disappeared in some of his pictures, perhaps owing to the practice of painting on dark grounds. He painted history, sacred and profane, landscapes, *genre*; and cabinet-pieces, gallery-pieces, and altar-pieces; and was distinguished for a surprising facility of execution. In the Church of the Ascension at Venice is the Adoration of the Magi, by Celesti; but he is now nowhere better seen than in the Gallery at Dresden.

*Works.* Bacchus and Ceres; Samson delivered into the power of the Philistines; the Murder of the Innocents; and the Adoration of the Golden Calf. (*Boschini.*)

CERQUOZZI, MICHELANGELO, called Michelangelo delle Battaglie, *b.* at Rome, 1602, *d.* 1660. Roman School. A pupil of Pietro Paolo Bonsi, il Gobbo de' Carracci. Cerquozzi was a celebrated *genre* and battle painter; he painted also fruit and flowers. Cerquozzi has also the surname of delle Bambocciate; he was a complete and successful imitator of Peter Laar; in his style of colouring, he belongs to the *tenebrosi*. His master-piece was considered Masaniello in the Market-place at Naples, now in the Spada Palace, Rome.

*Works.* Rome, Salviati Palace, the four Seasons: Spada Palace, Masaniello; the Dead Ass. Berlin Museum, the Entrance of the Pope into Rome. Louvre, an Italian Masquerade. (*Pas-seri.*)

CERRINI, GIO. DOMENICO, called *Il Cavaliere Perugino*, *b.* Oct. 24, 1609, *d.* 1681. Roman School. A pupil of Scaramuccia and of Guido. His pictures, it is reported, were frequently



touched by Guido, and were sold as the original works of that master. Cerrini was distinguished for his elegant colouring, and graceful heads. (*Pascoli.*)

CERVI, BERNARDO, *d.* 1630. Lombard School. A pupil of Guido; he painted some excellent frescoes in the Dome at Modena, and several altarpieces in the churches of that town. His drawing was correct, and much admired by Guido. (*Vedriani.*)

CESARI, Cav. GIUSEPPE, *b.* at Rome, about 1568, *d.* 1640. Roman School. He is sometimes called the Cavaliere d'Arpino, from his father's native place. He was the most popular painter in Rome of his age, and at the same time the most energetic and the most superficial. Neither Caravaggio nor Annibal Carracci succeeded in any degree in diminishing Cesari's popularity; he survived them both for thirty years; he was the head of the so-called *Idealisti*, in contradistinction to the *Naturalisti*, of which school Caravaggio was the head. His works are executed with great spirit, but with an utter disregard of nature, except, perhaps, in his horses, in which he certainly excelled: his design is slight and incorrect, heads, hands, draperies, all undefined, indeed, little more than indicated, but executed with such dashing facility, as to ensure the popular applause. His brother and assistant, Bernardino Cesari, died before him.

*Works.* Rome, Capitol, in the Conservatorio, the Story of Romulus and Remus, and other events from Roman history (Cesari was engaged at intervals for forty years on these frescoes). Monte Cavallo, frescoes in the choir of San Silvestro. (*Baglione.*)

CESI, BARTOLOMEO, *b.* at Bologna, 1556, *d.* 1629. Bolognese School. A pupil of Francesco Bezzi; he studied also the works of Pellegrino Tibaldi. His pictures were much admired by

the Carracci, and studied by Guido. His tints are delicate, and his attention to nature was much greater than that of other artists of his time; he painted more in fresco than in oils.

*Works.* Bologna, Certosa, Christ in the Garden, and Descent from the Cross: San Giacomo Maggiore, the Virgin and Infant in the Clouds: Palazzo Favi, frescoes, illustrating the life of Æneas. He executed also excellent works at Ferrara, Florence, and Siena. (*Malvasia.*)

CESIO, CARLO, *b.* near Rieti, 1626, *d.* 1686. Roman School. A pupil of Pietro da Cortona, in whose style he painted. Cesio executed several good frescoes in Rome, but is better known as an engraver, especially for his series of the "Farnese Gallery," by Annibal Carracci.

CHENDA, ALFONSO RIVAROLA, called IL, *b.* 1607, *d.* 1640. Ferrarese School. The best pupil of Carlo Bonone; he completed the Marriage of the Virgin at Santa Maria in Vado, at Ferrara, which his master had only sketched. In the churches of San Niccolo, Sant'Agostino, and San Guglielmo are some of his original works. (*Tiraboschi, Lanzi.*)

CHIAPPE, GIOVANNI BATTISTA, *b.* at Novi, 1723, *d.* 1765. Genoese School. Studied in Rome, painted chiefly at Milan, and was, says Ratti, the last Genoese artist of great merit. In the church of the Jesuits, St. Ignazio, at Alessandria, is a large picture by him of the patron, Loyola.

CHIARI, GIUSEPPE, *b.* at Rome, 1654, *d.* about 1727. Roman School. An able pupil of Carlo Maratta. He finished some of the pictures of his master, as also some of those of Pietro da Cortona. His cabinet and easel pictures are his best works.

*Works.* Rome, Spada Palace, four pictures representing subjects from Ovid: Santa Maria del Suffragio, the

Adoration of the Magi. Colonna and Barberini Palaces, frescoes.

CHIARINI, MARC ANTONIO, *b.* near Bologna, 1652, *d.* 1730. Bolognese School. A pupil of Francesco Quaino and Domenico Santi. He painted architectural views and landscapes, in which Sigismondo Caula frequently inserted the figures. He executed many works for the Palaces of Bologna; and at Milan, and Vienna.

CHIAVISTELLI, JACOPO, *b.* at Florence, 1618, *d.* 1698. Tuscan School. A pupil of Fabrizio Boschi and of Michelangelo Colonna. He painted architectural and perspective views, in fresco and in oil, at Florence, in the Palazzo Cerretani, &c.

CIAMPELLI, AGOSTINO, *b.* at Florence, 1578, *d.* 1640. Tuscan School. A pupil of Santo di Titi, a painter of great reputation at Rome in the pontificate of Clement VIII.

*Works.* Rome, Santa Prassede, the Crucifixion: Sta. Maria in Trastevere, on the walls of the Apsis, Angels: the Gesù, some frescoes: Sto. Stefano di Pescia, the Visitation.

CIGNANI, *Cav.* Conte CARLO, *b.* at Bologna, May 25, 1628, *d.* at Forli, Sept. 6, 1719. Bolognese School. Albani was his principal master; but he studied also the works of Correggio and of Raphael with great assiduity, and became the most distinguished painter of Bologna of his time: his biographer calls him The Apelles of his age. His works are graceful and correct, but eminently academic; extremely pretty, but deficient in the substantial. He has been called the last of the Bolognese; he excelled in fresco and in oil. His son Felice Cignani was his assistant and imitator.

*Works.* Forli, Cupola of the Madonna del Fuoco, the Assumption of the Virgin. Other works at Parma, Florence, Urbino, &c., and in many European galleries. (*Zanelli.*)

CIGNAROLI, GIAMBETTINO, *b.* at Salo, near Verona, 1706, *d.* 1770. Venetian School. A pupil of Santo Prunati and Antonio Balestra. He painted in the manner of Maratta, though unequal to that master in colouring. He was one of the most distinguished of the Italian oil-painters of the eighteenth century, and the most eminent of his time. In 1769, the Emperor, Joseph II., visited Cignaroli in his studio, and remarked afterwards, that in Verona he had seen two very rare things—the Amphitheatre, and the first painter of Europe. In Sant' Antonio Abate, at Parma, is the Flight into Egypt, one of his best works; there are others at Verona, Pontremoli, Pisa, &c. (*Bevilacqua, Lanzi, Fiorillo.*)

CIGOLI, *Cav.* LODOVICO CARDI DA, *b.* at Cigoli, Sept. 12, 1559, *d.* at Rome, June 8, 1613. Tuscan School. A pupil of Alessandro Allori, and Santo di Titi. He was one of the great reformers of the Florentine School, and was the first who successfully opposed the Anatomical School of Michelangelo's imitators. Cigoli's style was founded much on that of Barocci and the Carracci. In colour he was superior to Barocci. Some of his large altar-pieces are considered among the finest oil-pictures in Italy. The Lame Man Healed, formerly in St. Peter's, now destroyed, was pronounced by Andrea Sacchi the third picture in Rome: there are prints of it by Dorigny, Callot, and Scacciati.

*Works.* Florence, Pitti Palace, Ecce Uomo; and Christ Walking on the Sea: Uffizj, the Stoning of St. Stephen; and others. Louvre, the Flight into Egypt; and others. (*Baldinucci.*)

CIMABUE, or GUALTIERI, GIOVANNI, *b.* 1240, living 1302. Tuscan School. Called by Vasari, but with little foundation in truth, the father of Modern Italian Painting. His education is unknown; there were, however, certainly as good and earlier Italian pain-

ters in Tuscany. Cimabue, however, was in a great measure free from the conventionalities of the old Byzantine style, and gave individual expression to the heads; he folded the draperies and grouped the figures with greater art than the Greeks, and if he did not revive painting in Italy, he at least upheld it with honour and glory in his time, and was a worthy follower of Giunta of Pisa, whose pupil at Assisi he may possibly have been, if he ever painted at Assisi. Time may show that all the frescoes in that church attributed to Cimabue, by Vasari, were the works of Giunta.

*Works.* Assisi, frescoes in the upper church of San Francesco, History of the Old and New Testament (it is now disputed whether Cimabue ever painted in this church). Florence, Academy, Madonna and Child, with Angels (*tempera*): Santa Maria Novella, Madonna: in the Rucellai Chapel: Santa Croce, Chapel of San Francesco, St. Francis (doubtful). Pisa, Duomo, Mosaic. Louvre, Madonna and Angels, formerly in San Francesco, at Pisa. (*Vasari, Rumohr.*)

CITTADINI, PIERFRANCESCO, called IL MILANESE, *b.* at Milan, 1616, *d.* 1681. Bolognese School. He studied originally in Rome, and then became the pupil of Guido, at Bologna, but eventually distinguished himself as a painter of game, and of fruit and flowers. His historical pieces are rare. His two sons, Gio Battista and Carlo, followed the same style; game, still life, &c. (*Giordani.*)

CLOVIO, GIULIO, *b.* at Grisone, in Croatia, 1498, *d.* at Rome, 1578. He studied at Rome, in the school of Giulio Romano, but by the advice of that master took to miniature painting; Girolamo dai Libri instructed him in this branch of the art, and he eventually attained the distinction of being the most celebrated miniature-painter of his time

in Italy. His works are distinguished almost exclusively for their high finish; they are inferior to those of Memling. He is an example of what industry will do without genius or taste; his drawing is mannered and ill-proportioned.

*Works.* Naples, Royal Library, *Uffizio della Madonna*. British Museum, Miniatures of Charles V. (*Vasari.*)

CODAGORA, VIVIANO, painted at Rome about 1650. Roman School. He was a landscape and architectural painter, and drew the majority of the ruins of ancient Rome; the figures were mostly inserted by Domenico Gargioli. The collections of Naples possess several joint works by these artists; Codagora's works are correct in perspective, but have blackened through time. (*Lanzi.*)

COLA, GENNARO DI, *b.* about 1320, *d.* about 1370. Neapolitan School. A pupil of Maestro Simone, the friend and contemporary of Giotto; he completed the unfinished works of his master in the cathedral, and executed with his fellow pupil Stefanone, some extensive frescoes from the Old and New Testaments, in the church of San Giovanni a Carbonara, which have now perished. His works are necessarily somewhat constrained, hard, and dry: Dominici says some of his remaining pictures are executed in oil; this must be an error for *tempera*.

*Works.* Naples, Sta. Maria della Pietà, the Mater Dolorosa, with the dead body of Christ; in a chapel of the same church, the penitent Magdalen. (*Dominici.*)

COLLE, RAFFAELLINO DEL, of Colle, near Borgo San Sepolcro, painted 1515–1546. Tuscan School. He studied first under Raphael, and subsequently became a scholar of Giulio Romano, whom he assisted in the Hall of Constantine, in the Vatican; and at the Palazzo del Te at Mantua. In the churches of San Rocco, and of the

Osservanti di San Francesco, at Città, San Sepolero, are the two pictures of the Resurrection of Christ, and the Assumption of the Virgin, mentioned by Vasari. (*Lanzi.*)

COLLEONI, GIROLAMO, painted at Bergamo in 1532-55. Venetian School. A pupil, or painted in the style, of Titian. His Marriage of St. Catherine, in the Carrara Gallery, at Bergamo, says Lanzi, must be mistaken for a work of Titian's, but for the inscription on it with the name of Colleoni. He went to Spain and painted in the Escorial, for Philip II. (*Tassi.*)

COLONNA, MICHELANGELO, *b.* near Como, 1600, *d.* at Bologna, 1687. Bolognese School. Studied under Gabriello Ferrantino, and afterwards with Dentone. Colonna, according to Crespi, was the best of the Bolognese fresco-painters. He executed many works in Bologna, Florence, and elsewhere, in company with Agostino Mitelli; their fame for their rich perspective combinations extending to the court of Philip IV. of Spain, where they executed several works, Colonna painting the figures, and Mitelli the architecture. The Alberghi Palace contained Colonna's best works in Bologna. (*Malvasia, Crespi.*)

COMODI, ANDREA, *b.* at Florence, 1560, *d.* 1638. Tuscan School. A pupil and assistant of Cigoli; he painted more in Rome than at Florence. He imitated the works of the great masters of the past century, especially those of Raphael and Correggio, with such success, that even in his own time, his copies were mistaken for originals. His own pictures were chiefly Madonnas.

*Works.* Rome, the Corsini Gallery, a Madonna: San Carlo a' Catenari, frescoes of the Sacristy. Florence Gallery, Fall of the Angels, in chiaroscuro. (*Baldinucci.*)

CONCA, *Cav.* SEBASTIANO, *b.* at

Gaeta, 1676, *d.* at Naples, 1764. Roman School. The pupil of Solimena; he went early to Rome, and became a follower of Pietro da Cortona. He was ready, rapid, and superficial.

*Works.* Siena, Sta. Maria della Scala, the Probatice, or Sacred Pool of Siloam. Rome, Santa Martina, the Assumption: San Giovanni in Laterano, Jonah.

CONCIOLO, painted in 1219, at Subiaco, a Consecration of a Church, signed *Conxiolus pinxit.* (*Lanzi.*)

CONDIVI, ASCANIO, a painter of Ripatransone. Tuscan School. A pupil of Michelangelo, of whom he published a Life, in 1553. 4to. Rome. A new edition, with notes by Gori and Mariette, was published in Florence in 1746. 4to.

CONEGLIANO, GIAMBATTISTA CIMA DA, painted 1493-1517. Venetian School. He was one of the most distinguished followers or contemporaries of Gio Bellini, and resembles him much in his works. Cima is particularly distinguished for his brilliant colouring and his landscape backgrounds, frequently representing his native place Conegliano. He belongs strictly to the *quattrocento* school. His son, Carlo Cima, imitated his works.

*Works.* Parma, Cathedral, the Virgin, with Saints. Venice, Santa Maria del Carmine, the Birth of the Virgin and Child; Santa Maria della Misericordia, Tobias and the Angel: Academy, Madonna and Saints; Incredulity of St. Thomas. Louvre, Madonna, with Saints. Milan, the Brera; St. Peter; and several other pictures. Dresden, Presentation of the Virgin in the Temple. Berlin Gallery, the portrait of Gio. Bellini, and four sacred subjects.

CONTARINI, *Cav.* GIOVANNI, *b.* at Venice 1549, *d.* at Prague, 1605. Venetian School. Historical and portrait painter, who adopted Titian for his model, and acquired a deserved reputa-

tion as an effective master, especially in portraits.

*Works.* Venice, Santacroce, the Crucifixion: San Francesco di Paola: and other churches. (*Ridolfi.*)

CONTE, JACOPINO DEL, *b.* at Florence, 1510, *d.* at Rome, 1598. Tuscan School. Studied in the school of Andrea del Sarto, but resided chiefly at Rome. He painted many portraits and some historical pieces, in fresco and in oil.

*Works.* Rome, San Giovanni Decollato, the Deposition from the Cross; and St. John Preaching: the Cappuccini, Monte Cavallo, a Pietà; and St. Francis receiving the Stigmata. (*Baglione.*)

CORENZIO, *Cav.* BELLISARIO, *b.* 1558, *d.* at Naples, 1643. Neapolitan School. A Greek by birth; he studied five years in the school of Tintoretto, at Venice, and afterwards, about 1590, settled at Naples. He followed in some degree the manner of the Carracci, but was more influenced by the style of Caravaggio and Tintoretto. He possessed extraordinary rapidity of hand and facility of execution, especially in fresco, in which he executed vast works. He was the reputed head of that infamous cabal, or Neapolitan Triumvirate, consisting of Caracciolo, Spagnoletto, and himself, who had determined to exclude or expel all able competitors from Naples, by any means fair or foul. He is said to have poisoned with his own hand his most able scholar, Luigi Rodrigo. Corenzio himself was killed by a fall from a scaffolding.

*Works.* Naples, Cappella de' Catalani in San Giacomo degli Spagnuoli, the ceiling: the Trinità degli Spagnuoli, the Coronation of the Virgin; the Visitation; and the Presentation in the Temple: at the Benedictines, the Feeding of the Five Thousand. (*Dominici.*)

CORONA, LEONARDO, *b.* in Murano,

1561, *d.* 1605. Venetian School. Studied the works of Titian and Tintoretto, and copied the pictures of the former with such success that his copies have been mistaken for originals. His manner, however, resembles more that of Tintoretto than Titian's.

*Works.* Venice, S.S. Giovanni e Paolo, the Annunciation: San Stefano, the Assumption. (*Lanzi.*)

CORRADO, GIAQUINTO, *b.* at Molfetta, 1693, *d.* at Naples, 1765. Neapolitan School. One of the principal scholars of Solimena; distinguished himself for his facility, especially as a fresco-painter at Rome and Turin. He was invited to Madrid in 1753, and was made court-painter to Ferdinand VI., for whom he executed many works in oil and in fresco. There are sixteen of his pictures, from Bible and Church history, in the Gallery of the Prado, at Madrid. (*Cean Bermudez.*)

CORREGGIO. [*ALLEGRE.*]

CORSO, GIO. VINCENZO, *b.* about 1490, *d.* about 1545. Neapolitan School. Studied under Gio. Ant. Amato, the elder, and worked afterwards with Perino del Vaga in Rome: some of his paintings are in San Domenico Maggiore, in San Lorenzo, and other churches at Naples. (*Dominici.*)

CORTE, CESARE, *b.* at Genoa, 1550, *d.* 1613. Genoese School. The son of Valerio Corte, who forsook portrait-painting for alchemy. Baldinucci pronounces Cesare Corte one of the best portrait-painters of his time, yet Lanzi says that he did not equal his father. He painted also historical subjects; and is said to have visited France and England, where Soprani states he painted the portrait of Queen Elizabeth: his principal works are at Genoa. He died in the prisons of the Inquisition, for having adopted the views of Luther.

*Works.* Genoa, Sta. Maria del Car-

mine, St. Simon and St. Francis; in San Pietro di Banchi, the Titular Saint at the feet of the Virgin. (*Soprani.*)

COSIMO, PIERO DI, *b.* at Florence, about 1460, *d.* about 1521. Tuscan School. The scholar of Cosimo Roselli: he painted chiefly at Florence, and is introduced by Vasari as doing for the arts in Florence what Giorgione and Correggio had done in Lombardy; and as the pupil of Cosimo Roselli he must have been a much younger man than Vasari makes him. He became an imitator of the delicate tone of Leonardo da Vinci after the return of that painter from Milan, but in other respects his style belongs to the dry manner of the fifteenth century. He was distinguished for his landscapes. He was fond of strange devices; and his life was like his works, abounding in caprices and eccentricities, more especially after the death of Cosimo Roselli, about 1506.

*Works.* Florence, Uffizj, the Story of Perseus and Andromeda, in four pictures: the Liberation of Andromeda is said to have been coloured only by Piero from a design by Leonardo da Vinci. Berlin Museum, Venus and Cupid; a Holy Family. Louvre, Coronation of the Virgin.

COSSALE, GRAZIO, of Brescia, painted 1594–1612. Venetian School. He painted on a large scale, in the style of Palma Giovane. The churches of Brescia still contain many of his works. In Santa Maria delle Grazie, and Santa Maria de' Miracoli, are the Adoration of the Magi, and the presentation in the Temple; and in Santi Faustino e Giovita, the Apparition of those Saints in Defence of Brescia. The Brescia guide has the date of 1660 against one of the pictures of Cossale, probably an error. He is reported to have been shot by his own son. (*Brogno.*)

COSTA, FRANCESCO, *b.* at Genoa, 1672, *d.* 1740. Genoese School. A pupil of Gregorio Ferrari, and a perspective and ornamental painter of great ability: he executed many works in company with Giovan Battista Revello.

*Works.* Pegli, Palazzo Grilli. (*Ratti.*)

COSTA, LORENZO, *b.* at Ferrara, 1460, *d.* March 5th, at Mantua, 1535. Ferrarese School. Having acquired the rudiments of his art at Ferrara, he visited Florence. Vasari states that Costa formed his manner from the pictures of Fra Filippo Lippi and Benozzo Gozzoli; he studied with the latter. He afterwards resided at Bologna, where he seems to have improved himself by the example of the works and instructions of Francia, whose assistant he became. His pictures have much of Leonardo da Vinci and the Lombard School, but are inferior to those of Francia. There appear to have been many painters of this family: Ippolito *d.* 1561, and Girolamo *d.* 1595, brothers of Lorenzo: Lorenzo, the younger, *d.* 1583; there were several others of inconsiderable name.

*Works.* Bologna, San Giacomo Maggiore, Bentiogli Chapel, the Madonna Enthroned, and the numerous Family of the Donor kneeling around her (1488). Academy, San Petronio, Christ with Angels. Berlin Gallery, the Presentation in the Temple; the Dead Christ. Louvre, Isabella D'Este, crowned by Love, and surrounded by the members of her Court; an allegory; a mythological subject. (*Baruffaldi, Gualandi.*)

COSTA, TOMMASO, *b.* at Sassuolo, about 1634, *d.* at Reggio, 1690. Lombard School. A pupil and imitator of Jean Boulanger at Modena: he painted architectural perspective, landscapes, and figures. He worked chiefly at Reggio and Modena. The Cupola of

San Vincenzo, at Modena, is his principal work. (*Lanzi.*)

**COSTANZI, PLACIDO**, *b.* at Rome, 1688, *d.* 1759. Roman School. An historical painter of reputation, the pupil of Benedetto Luti; he also inserted small figures in the landscapes of Orizzonte with great taste. He painted in fresco the Tribune in Santa Maria, in Campo Marzio; and a Raising of Tabitha, worked in mosaic for St. Peter's; the picture is in Santa Maria degli Angeli, at Rome. (*Pascoli.*)

**COTIGNOLA, FRANCESCO DA**, lived in Parma, in 1518. Bolognese School. A pupil of Niccolo Rondinello. Vasari commends him for his pleasing colouring. He was assisted by his brother Bernardino.

*Works.* Parma, at the Osservanti, a Madonna and Saints. Faenza, Baptism of Christ. Classe, Raising of Lazarus. (*Lanzi.*)

**COTIGNOLA, GIROLAMO MARCHESI DA**, *b.* about 1480, *d.* 1550. Bolognese School. A pupil of Francesco Francia, and, says Vasari, an excellent portrait-painter: he painted also historical subjects in the ordinary taste of the fifteenth century, though he is said to have studied the works of Raphael in Rome.

*Works.* Bologna, Academy, the Spozalizio, with many figures. Berlin Gallery, St. Bernard explaining the rules of his order; the Marriage of the Virgin.

**COZZA, FRANCESCO**, *b.* at Istilo in Calabria, 1605, *d.* 1682. Roman School. He was the friend and pupil of Domenichino, and completed some of the works which that painter left unfinished at his death. In the church of Santa Francesca Romana, at Rome, is his picture of the Madonna del Riscatto, pronounced by Lanzi his master-piece.

**CREDI, LORENZO DI**, *b.* at Florence,

1453, living 1536. Tuscan School. He studied under Andrea Verrocchio with Leonardo da Vinci and Pietro Perugino. Credi followed more the style of Leonardo than that of his master: his original subjects consist chiefly of tranquil Madonnas and Holy Families, executed in a simple graceful taste. The execution is exquisite and the colouring beautiful. The Adoration of the Shepherds, in the Academy at Florence, though in the style of the good *quattrocento* masters, is an excellent work for any time or school. It is one of the best works in that excellent collection, whether in expression, in colouring, or in the execution of the principal or accessory parts: it was formerly in the monastery of Santa Chiara. Verrocchio made Lorenzo his principal heir, and expressed a wish that he might be commissioned to complete the unfinished monument of Bartolomeo Colleoni, at Venice.

*Works.* Florence, the Uffizj, the Madonna adoring the Infant Christ, and several other sacred subjects. Academy, the Nativity; the Adoration of the Shepherds. Pistoja Cathedral, Madonna and Saints. Berlin Gallery, the Adoration of the Magi; and three other sacred subjects. Louvre, the Madonna and Child, with Saints Julian and Nicolas, noticed by Vasari as Lorenzo's best work. (*Vasari, Gaye.*)

**CREMONINI, Gio. Battista**, *b.* at Cento, about 1550, *d.* at Bologna, 1610. Bolognese School. He painted religious subjects in fresco for churches, and architectural prospects and ornaments for houses with equal skill, and on an equally extensive scale; he also represented wild and other animals, and with great ability.

*Works.* Bologna, San Francesco, the Annunciation; and the death of St. Frances. (*Malvasia.*)

**CRESPI, Cav. GIUSEPPE MARIA**,

called *Lo Spagnuolo*, *b.* at Bologna, March 16th, 1665, *d.* July 17th, 1747. Bolognese School. Studied under Canuti, and afterwards with Carlo Cignani. He copied for some time with assiduity the works of the great masters: he was an artist of capricious fancy, and even in sacred subjects found room occasionally for caricature; his execution was so slight that his colouring has become in many cases obliterated by time; his works are executed with extreme freedom and *bravura*, but are also excessively mannered. He also etched many plates.

*Works.* Bologna, Santa Maria Madalena, the Annunciation. San Salvatore, St. John Preaching. Dresden Gallery, Ecce Homo, and several other pictures. Louvre, the School-mistress, and another picture. There were several other painters of this name. (*Crespi.*)

CRESPI, DANIELE, *b.* at Busto Arsizio, near Milan, 1590, *d.* 1630. Milanese School. The son and scholar of Gio. Battista Crespi, and likewise one of the most celebrated of the Milanese painters. He and all his family died of the plague. There are a Crucifixion, and a series of clever portraits by him, in Santa Maria della Passione, at Milan; and in the Certosa the History of St. Bruno, of which the temporary resuscitation of Dr. Raymond is very popular. Busto Arsizio, the Rotonda.

CRESPI, GIO. BATTISTA, called *Il Cerano* from his birth-place, *b.* 1557, *d.* at Milan, 1633. Milanese School. He is the most distinguished of the followers of the Procaccini; he studied also at Rome and at Venice. Though not free from the mannerism of his school, which sometimes in his forms, sometimes in his shadows was excessive, he invariably displayed great power and facility. He was likewise a celebrated sculptor and architect; and

he painted birds and quadrupeds with extraordinary skill. Crespi executed extensive works for the Cardinal Federigo Borromeo, at Milan and elsewhere, of which not the least remarkable is the colossal statue of San Carlo Borromeo in the Lago Maggiore.

*Works.* Milan, San Lazzaro, *Il Rosario*: the Brera, several pictures. Berlin Gallery, Christ on the Mount of Olives. (*Orlandi.*)

CRETI, Cav. DONATO, *b.* at Cremona, 1671, *d.* at Bologna, 1749. Bolognese School. He studied under Lorenzo Pasinelli, and imitated the delicate execution of Simone Cantarini, but his colouring is sometimes harsh and crude. He painted in *chiaroscuro*, and was celebrated for his pen-and-ink drawings. He etched a few plates.

*Works.* Bologna, San Luca, the Crowning of the Virgin: Palazzo Fava, the Feast of Alexander: San Domenico, San Vincenzo Ferreri. (*Crespi.*)

CRISCUOLO, GIO. FILIPPO, *b.* at Gaeta, about 1509, *d.* about 1584. Neapolitan School. A pupil of Andrea da Salerno, he studied also under Perino del Vaga, in Rome, and copied the works of Raphael with great diligence, but adhered to the old style. His pictures are in many of the churches of Naples. His brother Giovanni Angelico, a notary, likewise distinguished himself as a painter: he wrote an account of the Neapolitan artists, which was used by Dominici. There are also some pictures in the churches of Naples by Mariangela, the daughter of Gio. Filippo.

*Works.* Naples, Santa Maria del Rosario, the Adoration of the Magi; Santa Maria delle Grazie, the Virgin and Child in the clouds; San Lorenzo, Christ bearing his Cross; Museo Borbonico (*Studj*), Vergine del Rosario, with Saints. Gaeta, the Nunziata. Aversa. (*Dominici.*)



CRIVELLI, *Cav.* CARLO, painted 1470–1482. Venetian School. A pupil of Jacobello del Fiore, and a contemporary of Bartolomeo Vivarini. He belongs to the better *quattrocento* masters, but excelled in small pictures, in which he introduced landscapes, fruit, flowers, and other accessories, with the accurate finish of the Dutch painters: he was a good colourist. He painted in *tempera*; and some of his pictures have been mistaken for those of Pietro Perugino.

*Works.* Milan, the Brera, Madonna and Child, with Angels; his own portrait, and other pictures; Madonna di Matelica. Ascoli. Rome, Vatican, Dead Christ. Berlin Gallery, two sacred subjects.

CROCE, BALDASSARE, *b.* at Bologna, 1553, *d.* 1628. Bolognese School. He painted chiefly in Rome, both in fresco and in oils, and died there president of the Academy of St. Luke.

*Works.* Rome, Chiesa del Gesù; the Chapel of San Francesco; at San Giovanni in Laterano; San Giacomo degli Spagnuoli; and other Roman churches. (*Baglione.*)

CURRADO, *Cav.* FRANCESCO, *b.* at Florence, 1570, *d.* 1661. Tuscan School. Studied in the school of Battista Naldini. He painted many small sacred subjects for the churches at Florence; and held a numerous school there to a very advanced age.

*Works.* Florence, San Giovannino, San Francesco Saverio. Gallery of the Uffizj, the Martyrdom of Santa Tecla; the Beatification of the Magdalen. (*R. Galleria di Firenze.*)

DADDI, BERNARDO, of Arezzo, living in Florence, 1355, *d.* 1380. Tuscan School. A pupil of Spinello Aretimo. Some of his works, still at Florence, remain on the Porta San Giorgio, the Madonna and Child, &c. (*Vasari.*)

DALLAMANO, GIUSEPPE, *b.* at Modena, 1679, *d.* there, 1758. Lombard School. He painted architecture and ornament, chiefly at Turin; he excelled as a colourist. (*Baruffaldi.*)

DALMASIO, LIPPO DI, called Lippo dalle Madonne, painted from 1376 to 1410. Bolognese School. A pupil of Vitale da Bologna, chiefly distinguished for his pictures of Madonnas, whence his name. His reputation was still great among the painters of Bologna in Malvasia's time, who records the high opinion of Guido and others of the superior sanctity of expression which Lippo embodied in his pictures of the Virgin. He was remarkable for his piety, and such was the popularity of his Madonnas, that Malvasia says, a man was not considered rich, or completely established, who did not possess one of these pictures. They are now extremely rare, Bologna possessing few known works by Lippo, as in San Domenico, an altar-piece: in San Paolo, a small Madonna: at the Servi and in the Palazzo Ercolani, a Madonna.

DAMIANI, FELICE, called Felice da Gubbio, painted from 1584 to 1606. Roman School. He is supposed to have studied in the Venetian School, although his works partake more of the Roman taste.

*Works.* Gubbio, in the church of Sant' Agostino, the Baptism of that Saint: San Severino, Madonna de' Lumi: Recanati, Martyrdom of St. Paul. (*Lanzi.*)

DAMINI, PIETRO, *b.* at Castelfranco, 1592, *d.* 1631. Venetian School. A pupil of Gio. Battista Novelli. He displayed great ability early in life; but he several times changed his manner, at one time naturalist, at another idealist, and another an imitator of Titian. He and his brother Giorgio both died of the plague.

*Works.* Padua, San Clemente, Christ giving the Keys to Peter: in the church

of Il Santo di Padova, the Crucifixion. (*Ridolfi.*)

**DANDINI, PIETRO**, *b.* 1646, *d.* 1712. Tuscan School. He was the son and pupil of Vincenzo, and was also a follower of the manner of Cortona; but he studied also the works of the great masters of the Venetian School, of which he gave evidence in his best or most carefully-painted works. He possessed great facility of execution, undertook more than he could accomplish, and as he painted much for gain, his pictures are frequently very slightly and negligently executed. Pietro's son, Ottaviano, executed some good frescoes in the church of the Magdalen, at Pescia.

*Works.* Florence, Santa Maria Maddalena, the Cupola. Rome, Sta. Maria Maggiore, San Francesco. (*Lanzi.*)

**DANDINI, VINCENZO**, *b.* at Florence, 1607, *d.* 1675. Tuscan School. The brother and pupil of Cesare Dandini. He studied at Rome, under Pietro da Cortona, and followed the manner of that master.

*Works.* Florence, Chiesa di Ognisanti, a picture of the Conception: Poggio Imperiale, Aurora with the Hours.

**DANEDI, GIOSEFFO**, also called Montalto, *b.* at Treviglio, 1618, *d.* 1689, the brother of Gio. Stefano. A pupil of Morazzone, studied afterwards in the school of Guido. He resided for some time in Turin, and painted for the churches at Milan; in San Sebastiano, is a Murder of the Innocents by him. (*Orlandi.*)

**DANEDI, GIO. STEFANO**, called Montalto, *b.* at Treviglio, 1608, *d.* 1689. Milanese School. A pupil of Morazzone; he painted in many of the churches of Milan: Santa Maria della Grazie: the Carmine, &c.

**DELIBERATORE, NICCOLO**. [ALUNNO.]

**DELLO (DI NICCOLO) FIORENTINO**, living 1455. Tuscan School. The companion of Paolo Uccello and Donatello;

he was sculptor and painter, some of his works in terra cotta are still preserved. Dello excelled in small figures, and was principally an ornamental painter; he painted small pictures for the panels of pieces of furniture, for cabinets, presses, coffers, &c. He executed also some of the frescoes from the Book of Genesis, in the cloisters of Santa Maria Novella; and two small pictures attributed to him are in the Florentine Gallery, the Adoration of the Magi, and the Death of Peter. He died in Spain, in the service of the Court, at which he was held in great esteem. (*Vasari.*)

**DENTONE, or GIROLAMO CURTI**, *b.* at Bologna, 1576, *d.* 1632. Bolognese School. He was a pupil first of Lionello Spada, then of Baglione, at Rome, and devoted himself to the study of architecture. He was a very distinguished painter of architectural perspective; his cornices and colonnades were executed with such effect as to deceive the eye; and he became the most remarkable scene-painter of his age. He executed many works in Rome, Modena, Parma, and Genoa: he was assisted by Michelangelo Colonna; and Guercino and several other eminent painters introduced figures into his pictures. (*Malvasia.*)

**DIELAI, or GIO. FRANCESCO SURCHI**, *d.* about 1590. Ferrarese School. He was a pupil of the Dossi. He was well skilled in the figure, and was a good ornamental and landscape-painter; little of his ornamental work remains.

*Works.* Ferrara, two pictures of the Nativity, at San Giovannino, and at the Benedictines; the portrait of Ippolito Riminaldi. (*Lanzi.*)

**DISCEPOLI, GIO. BATTISTA**, called Lo Zoppo di Lugano, *b.* 1590, *d.* 1660. Milanese School. A pupil of Camillo Procaccini. He painted in several of the churches at Milan. In San Carlo,

is his representation of Purgatory; and in the Brera, the Adoration of the Wise Men. (*Orlandi*.)

**DOLCI, CARLO**, *b.* at Florence, May 25, 1616, *d.* Jan. 17, 1686. Tuscan School. He studied in the school of Matteo Roselli, and was a pupil of Jacopo Vignali. His large pictures are rare, as he, in general, confined himself to the representation of Madonnas and Saints, treating these subjects with a peculiar gentleness and grace, and extreme delicacy of execution, combined with correct drawing, and at the same time a purely natural treatment of the model; but the uniform high finish and texture gives a coldness and artificial character to some of his pictures, and his style is altogether too effeminate for male characters; some of his Magdalens are his finest works. His compositions are, at most, dramatised portraits. His most important historical picture is St. Andrew praying at the Cross, in the Pitti Palace. Their exquisite finish has rendered them generally extremely popular in collections. His daughter Agnese painted in a similar style, and copied her father's works.

*Works.* Florence, Pitti Palace, the Madonna and Child; St. Andrew praying at the Cross (a similar picture belongs to the Earl of Ashburnham). Dresden Gallery, Christ breaking Bread; Herodias; St. Cecilia. Berlin Museum, St. John the Evangelist. Windsor, the Daughter of Herodias, with the Head of John the Baptist on a charger: others at Munich: St. Petersburg, &c. (*Baldinucci*.)

**DOMENICHINO.** [*ZAMPIERI*.]

**DOMINICI, BERNARDO DE'**, *b.* at Naples, 1684. Neapolitan School. Studied at Naples with Matteo Preti, and under the German Beich, and painted landscapes, marine-pieces, and Bambocciate with care and minuteness, completely in the Flemish taste; but he is

better known as the historian of the Neapolitan painters, &c., *Vite dei Pittori, Scultori, ed Architetti Napolitani*. Nap. 1742-3, reprinted in 1840, in 4 vols. 8vo.

**DONI, ADONE**, *b.* at Assisi, about 1500, living 1580. Umbrian School. A pupil of Pietro Perugino probably; imitated originally the style of that master, but subsequently became a follower of the later schools, especially of Michelangelo. In San Pietro, at Perugia, is an Adoration of the Kings, in his early manner: he was a very accurate portrait-painter.

*Works.* Assisi, San Francesco, some Sibyls. Perugia, San Francesco, the Last Judgment. Berlin Museum, a Holy Family. (*Rumohr*.)

**DONNINI, GIROLAMO**, *b.* at Correggio, 1681, *d.* at Bologna, 1743. Bolognese School. He studied under Stringa and Giuseppe dal Sole, and finally under Carlo Cignani, at Forli. He executed large works for the churches at Bologna, Correggio, and at Turin; but excelled chiefly in small cabinet-pieces. (*Tiraboschi*.)

**DONZELLO, PIETRO DEL**, *b.* at Naples, about 1405, *d.* about 1470. Neapolitan School. A pupil of Antonio Solario, called Lo Zingaro. Pietro and Ippolito del Donzello are among the earliest distinguished painters of Naples. They executed extensive works in fresco, in Poggioreale. The younger brother, Ippolito, visited Florence with Benedetto da Maiano, and does not appear to have returned to Naples: Pietro then carried out many works alone. Some of the works in Santa Maria Nuova were, according to Dominici, painted in oil; if according to the new method of the Van Eycks, they were amongst the earliest so executed in Italy.

*Works.* In the Museum at Naples, are a Crucifixion; and a Madonna, with Angels: San Domenico, Chapels of

San Sebastiano and the Titular: and in Santa Maria Nuova, two pictures of Female Saints.

DOSSI, Dosso, *b.* at Dosso, near Ferrara, about 1490, *d.* about 1560. Ferrarese School. Dosso Dossi was the pupil of Lorenzo Costa. He then visited Venice, and likewise Rome, after the death of Raphael, in both of which places he lived some years. He and his brother, Giambattista, both worked for the Duke Alfonso, and are commemorated by Ariosto, whose portrait Dosso painted, and for whom he made some designs for the "Orlando Furioso." The pictures of Dosso, with many essential merits, are hard and dry, notwithstanding the rich positive colouring characteristic of Garofalo and the Ferrarese School. Giambattista painted the landscapes, and other accessories, to his brother's pictures; he painted also some ornamental friezes.

*Works.* Dresden Gallery, seven pictures—the Four Fathers of the church, St. Gregory, St. Ambrose, St. Augustine, and St. Jerome, meditating on the Miraculous Conception; the Dream; Justice; Peace; Judith and Holofernes; Diana and Endymion; and one of the Hours, with the Horses of Apollo. Berlin Gallery, three sacred subjects. Florence, Pitti Palace, a Bacchanal. Rome, Borghese Gallery, Circe. Ferrara, Ducal Palace, mythological subjects. Milan, Brera, Sant' Agostino, with two Angels (1536). Louvre, Holy Family. (*Baruffaldi, Frizzi.*)

DUCCIO DI BUONINSEGNA, painted 1282–1339. Sienese School. This painter is to the school of Siena what Cimabue is to that of Florence. His altar-piece for the cathedral was the most remarkable picture of Siena; it cost 3000 florins, owing chiefly to the quantity of gold used, for Duccio's portion was but sixteen soldi, or pence per day. Rumohr has shown that Duccio had no part in the designs on the pave-

ment of the cathedral, which were not commenced until at least a hundred years after his death. He belongs to the Byzantine School in design, though an artist of great ability for his time; and his small groups have much dramatic force, and many of his heads a fine expression.

*Works.* Siena, the Duomo, large, and at that time, unrivalled altar-piece (1308–11), now divided into two, and fixed to the walls of the choir, representing the Madonna and Child, and scenes from the Life of our Saviour. In the sacristy of the Duomo is the Predella, a series of small pictures: Academy, an Adoration of the Shepherds. Rome, Sta. Maria Maggiore, the mosaics of the Tribune. England, a Triptyc, with the Crucifixion, St. John and the Virgin, &c.; attributed to Duccio, is in the possession of H. R. H. Prince Albert. (*Rumohr.*)

DUGHET. [POUSSIN, GASPARD.]

EMPOLI, JACOPO CHIMENTI DA, *b.* at Empoli, about 1554, *d.* at Florence, Sept. 30, 1640. Tuscan School. A pupil of Tommaso da San Friano, and a diligent copyist of the works of Andrea del Sarto. He was one of the best masters of the reformed Florentine School which succeeded the anatomical mannerists. Empoli painted almost exclusively in oil; a fall from a scaffold in the beginning of his career having disgusted him with fresco. He painted many simple Madonnas, and a variety of greater works, for all of which he was well paid; but owing to an incorrigible improvidence, he died destitute. He was an eccentric character, fond of good living, and required presents of dainties to induce him to complete works for which he had already received payment in whole or part; hence, says Baldinucci, Ligozzi called him L'Empilo, instead of L'Empoli.

*Works.* Florence, Academy, the Calling of Matthew: Sant' Eligio, Goldsmith. Uffizj, Sant' Ivo; the Drunkenness of Noah; the Sacrifice of Abraham. Louvre, Madonna and Child.

FABRIANO, ALLEGRETTO, or GRITTO DA, called Allegretto Nucci, or di Nuzio, lived about 1350–1385. Umbrian School. "Without attaining any high development of the art, this painter is remarkable for sweetness of expression, and a great softness of colouring."—*Kugler.*

*Works.* Macerata, Cathedral, an altar-piece, a triptyc (1368). Fabriano, Sant' Antonio Abate, Life of St. Antony. Berlin Museum, Madonna and Saints; and the Crucifixion.

FABRIANO, GENTILE (DI NICCOLLO), DA, *b.* about 1370, *d.* at Rome, about 1450. Umbrian School. A pupil of Gritto da Fabriano. This celebrated painter, "Egregius Magister Magistorum," acquired a great reputation in many Italian cities, as Florence, Siena, Orvieto, Venice, Rome, &c. He was presented by the Senate of Venice with a patrician toga, and granted a daily pension of a ducat for life, for a fresco of the Victory of the Venetians over Barbarossa, in 1177, painted in the Grand Council Hall; and destroyed in 1574. Gentile's style resembles that of Fra Giovanni da Fiesole; but he shows a freer treatment of the ordinary events of life, more detail of costume, &c., and not so engrossing a devotional feeling. His pictures are well coloured and well executed, graceful and animated, and as Michelangelo said, "are like his name," Gentile. They abound in ornament and in gilding. Jacopo Bellini studied under Gentile, at Florence; and his elder son, born in 1421, was named after his celebrated master, at that time probably in Venice.

Gentile was as superior in the theory of his art as its practice; he left writings on the origin and progress of painting, the mixing of colours, &c., now lost.

*Works.* Florence, the Academy, the Adoration of the Magi (1423): San Niccolo, remains of a celebrated altar-piece. Fabriano (Casa Bufera), a Coronation of the Virgin; and St. Francis receiving the Stigmata. Milan, Brera, Coronation of the Virgin (the so-called Quadro della Romita, from the church so named), and four pictures of saints. Berlin Museum, Madonna and Child, with Saints. Louvre, the Presentation in the Temple. (*Vasari, Ricci.*)

FACCINI, BARTOLOMEO, *b.* about 1520, *d.* 1557. Ferrarese School. A portrait and historical painter, but more distinguished for his architectural and ornamental works, in the taste of Girolamo da Carpi, whose works he continued in the Ducal Palace. He was killed by a fall from a scaffolding, and the decorations were completed by his brother Girolamo. (*Baruffaldi.*)

FACCINI, PIETRO, *b.* at Bologna, about 1562, *d.* 1602. He studied in the school of the Carracci, but the jealousy of Annibal Carracci is said to have engendered strife between them, and Faccini established a school of his own. A picture in San Giovanni in Monte, of the Martyrdom of San Lorenzo, by Faccini, was painted with such force of carnations, that Annibal Carracci exclaimed, "My God! he has not ground up colours, but human flesh." He engraved a few plates.

*Works.* Bologna, the Academy, the Virgin and Child, with Saints: San Benedetto, the Crucifixion. Dresden, the Marriage of St. Catherine. (*Malvasia.*)

FAENZA, JACOPONE DA, or Jacopo Bertucci, painted in 1513–32. Roman School. He copied and imitated the works of Raphael with great success, and executed some good works at Fa-

enza. Giambattista da Faenza is supposed to have been his son: he *d.* 1604. (*Crespi, Lanzi.*)

FALCONE, ANGELO, or ANIELLO, *b.* at Naples, in 1600, *d.* 1665. Neapolitan School. A pupil of Spagnoletto. He was a great painter of battle-pieces, and was called at Naples the *Oracolo delle Battaglie*; he founded a life-school there. He and his scholars took part in the insurrection of Masaniello against the Spaniards, Salvator Rosa was one of the number; they formed themselves into a company under the name of "Compagnia della Morte;" but after the death of Masaniello Salvator and Falcone fled to Rome, where the latter continued his battle-painting, and made the acquaintance of Bourguignon, called Borgognone, in Italy, who exchanged pieces with Falcone. From Rome he went to Paris, whence Colbert procured him permission to return to Naples. One of his battle-pieces is in the Louvre. He painted Masaniello's portrait. He engraved a few plates. (*Dominici.*)

FARINATO, PAOLO, *b.* at Verona, 1522, *d.* 1606. Venetian School. A pupil of Niccolo Giolfino, he studied also the works of Titian and of Giorgione at Venice, and apparently those of Giulio Romano at Mantua. His *Miracle of the Loaves and Fishes*, painted in his old age, 1604, a composition consisting of many figures, in part portraits of his own family, and in part ideal heads, is considered his master-piece; it is conspicuous for its fine groups of women and children, and is bold and vigorous in drawing, and Venetian in colour. Farinato was also sculptor and architect; and he engraved a few plates. He died on the same day with his wife. His son Orazio was a painter.

*Works.* Verona, Sta. Maria in Organo, the Angel Michael expelling Lucifer; the Murder of the Innocents: the Cappucini, the Deposition from the

Cross: San Giorgio, the Miracle of the Loaves and Fishes: San Giovanni in Fonte, the Baptism of Christ. Berlin, Museum, Presentation in the Temple. (*Ridolfi.*)

FASOLO, GIO. ANTONIO, *b.* at Vicenza, 1528, *d.* 1572. Venetian School. Studied under Battista Zelotti, and afterwards under Paolo Veronese; he imitated the latter master with considerable success. Some of his principal works are from ancient Roman History. He was killed by a fall from a scaffolding.

*Works.* Vicenza, San Rocco, the Pool of Bethesda; the Church of the Servi, the Adoration of the Magi. (*Ridolfi.*)

FATTORE, IL. [PENNI.]

FEI, ALESSANDRO, called Del Barbieri, *b.* in Florence, 1543. Tuscan School. Studied under Ridolfo del Ghirlandajo, and Tommaso di San Friano. He executed some large historical works in fresco, into which he introduced architecture and arabesques; and he painted also small cabinet pictures. In Sta. Croce, at Florence, is the Flagellation of Christ, by Fei.

FELTRO, MORO DA, *d.* at Zara, about 1519. He studied in Rome, and, says Vasari, revived the art of painting grotesques or arabesques, in imitation of the ancient decorations of that class, in the grottoes, and other ruins about Rome. He may have revived the more grotesque style of the *cinquecento* arabesques, such as it was practised by Giulio Romano, and others of that time; but the purer arabesque was common both with the sculptors and painters of the north of Italy towards the close of the fifteenth century. The Lombardi of Venice, Baccio Pintelli, and Bramante, were great masters of arabesque, a style fully developed about 1480, wholly independent of the labours of Moro, but he may have carried the taste from the north to the south, and given a great impulse to the style. He

is supposed by Lanzi to have been the same as Pietro Luzzo da Feltro, called Zaratta. In the Berlin Museum is an allegorical picture by him, of Peace and War. Andrea di Cosimo Feltrino, also a distinguished decorative painter, was the pupil and assistant of Morto. (*Vasari.*)

FERRAMOLA, FIORAVANTE, *b.* at Brescia, *d.* 1528. Venetian School. He painted the portrait of Gaston de Foix, in 1512. Pictures in the Carmine: Santa Maria delle Grazie: and other buildings in Brescia. (*Panni.*)

FERRARI, GAUDENZIO, *b.* in Valduggia, 1484, *d.* at Milan, 1549. Lombard School. He was a pupil of Bernardino Luini, at Milan, and studied also under Raphael, in Rome. Lomazzo, his countryman, enumerates Gaudenzio among the seven greatest painters of modern times. His oil pictures recall forcibly the general character of the Roman School, especially in form; but his execution, notwithstanding its elaborate finish, is extremely hard, his colouring crudely positive and inharmonious, and his accessories introduced and treated without taste. He exhibits the execution of the *quattrocento* painters without their sentiment, and the occasional elaboration of some of his accessories would seem to imply that he set a value on mere imitation, which is rarely met with at so early a period; it is a naturalism without the true appreciation of the local and incidental appearances of nature. He was extremely fond of shot-colours. He justly ranks among the great painters of his country, though far from justifying the absurd eulogy of Lomazzo. He was also a sculptor. His greatest work is the Cupola of Santa Maria, in Saronno, in imitation of the cupolas of Correggio; but his master-piece is considered the Crucifixion, at Varallo.

*Works.* Turin, the Royal Gallery, a Group lamenting over the dead Christ.

Varallo, the Convent of the Minorites, Subjects from the Life of Christ: Chapel of the Sacro Monte, the Crucifixion: Santa Maria di Loreto, the Adoration. Milan, Brera, Martyrdom of St. Catherine; and some frescoes representing the History of Joachim and Anna: Sant' Ambrogio, taking down from the Cross: Santa Maria delle Grazie, the Scourging of Christ; the Ecce Homo; and the Crucifixion. Vercelli, the Conversion of St. Paul: and in the transept of San Cristoforo, frescoes from the Life of Christ; and of the Virgin. Saronno (near Milan), Cupola, with a glory of Angels. Como, Cathedral, the Spozalizio; and Flight into Egypt. Berlin Gallery, a sacred subject; and the portrait of a Youth. Louvre, St. Paul meditating. (*Lanzi, Bordiga.*)

FERRARI, GREGORIO DE', *b.* at Porto Maurizio, 1644, *d.* 1726. Genoese School. A pupil of Domenico Fiasella, called Sarzana. He studied and copied the works of Correggio, at Parma; he was a good colourist, more especially in oil. He painted many frescoes at Turin, and at Genoa, in the Palazzo Balbi, and other palaces, &c.

His son, Lorenzo Abate (1680–1744), painted in a similar style, and acquired equal celebrity. (*Ratti.*)

FERRETTI, GIO. DOMENICO, called D'Imola, *b.* at Florence, 1692, *d.* about 1750. Tuscan School. A pupil of Gio. Gioseffo del Sole; he was one of the best fresco-painters of his time. The churches of Florence, Pisa, and Bologna contain many works by him: a cupola at Pistoja is considered his master-piece. (*Lanzi.*)

FERRI, CIRO, *b.* 1634, *d.* at Rome, 1689. Roman School. The most distinguished scholar of Pietro da Cortona, and principal assistant; he imitated the manner of Cortona very closely, and completed some of his works at Rome, and the frescoes in the Pitti Palace, at Florence. Ferri succeeded

Cortona, and became the leader of the *Machinists* as opposed to the school of Sacchi, headed by Carlo Maratta.

*Works.* Florence, Uffizj, Alexander reading Homer. Rome, cupola of Sant' Agnese; Sant' Ambrogio della Massima, the principal altar-piece, representing St. Ambrose. Bergamo, Santa Maria Maggiore. Dresden Gallery, Dido and Æneas. (*Lauzi.*)

FERRUCCI, NICODEMO, *b.* at Fiesole, *d.* 1650. An able pupil of Passignano, whom he imitated, and assisted in his frescoes at Rome. Tuscan School. (*Baldinucci.*)

FETI, DOMENICO, called Il Mantuano, *b.* at Rome, 1589, *d.* at Venice, 1624. Roman School. A pupil of Cigoli: he studied also at Mantua, where he was court-painter, the works of Giulio Romano. His best works are in oil, they are richly coloured, well executed, of small dimensions, and represent sacred subjects: many are engraved.

*Works.* Mantua Academy, the Feeding of the Five Thousand. Florence, Palazzo Corsini, Christ praying in the Garden; Ecce Homo; and the Entombment. Dresden Gallery, twelve pictures, including seven parables. Louvre, Melancholy; and three other subjects. (*Baglione.*)

FIALETTI, ODOARDO, *b.* at Bologna, 1573, *d.* at Venice, 1638. Venetian School. Studied under Gio. Battista Cremonini, at Bologna, and at Venice under Tintoretto, with whom he was a favourite; and though not approaching the power of that extraordinary painter, Fialetti was an able and skilful draftsman. He painted for many of the churches at Venice, where he settled in preference to Bologna in order to avoid the competition of the Carracci. He engraved many plates, and was the author of some works on costume and on the arts. His master-piece is the

Crucifixion at Santa Croce. (*Malvasia, Zanetti.*)

FIASELLA, DOMENICO, called from his birthplace Sarzana, *b.* 1589, *d.* Oct. 18, 1669. Genoese School. A pupil of Gio. Battista Paggi: he studied the works of Raphael, Andrea del Sarto, Guido, the Carracci, and Michelangelo da Caravaggio. He endeavoured to combine the very different styles of these masters, and painted in them severally. He was employed at Rome conjointly with Domenico Passignano and the *Cav. D'Arpino*. Fiasella was also a portrait-painter.

*Works.* Sarzana, Murder of the Innocents. (*Soprani.*)

FICHERELLI, FELICE, *b.* at San Gemignano, 1605, *d.* 1660. Tuscan School. A pupil of Jacopo da Empoli. He painted original historical subjects; but was more distinguished for the copies he made of the works of Pietro Perugino and Andrea del Sarto. His extremely quiet habits procured him the nickname of Felice Riposo. (*Baldinucci.*)

FIESOLE, FRA GIOVANNI DA, called Beato Angelico, *b.* at Mugello, 1387, *d.* at Rome, 1455. Tuscan School. One of the most celebrated of the early Florentine painters. His name was Guido, and he belonged to the Predicants of Fiesole, he joined the order in 1407. He first distinguished himself as an illuminator. He has expressed with the greatest intensity, the religious idealism of his time, yet rarely transgressing the limits of the beautiful in his representations; thus in the Last Judgment, his refined taste has enabled him to escape in a great measure those disgusting exhibitions, characteristic of the gross superstitions of the age, and of the representation of such subjects, from Orcagna to his time. Fra Angelico's pencil was powerless when it attempted to portray the more violent passions of our nature. But



his works, though deficient in that plastic development which we find in the frescoes of Masaccio, are, with reference to their subjects, perfect in sentiment, and in expression admirable. They are exclusively religious or ecclesiastical, and breathe the purest piety and humility, ever leading the thoughts heavenward, in their exquisite conceptions. A man of the most fervent natural piety, and devoted enthusiasm for his art, he never commenced painting without prayer, and he never retouched or altered his pictures, believing his pencil in the first instance to have been guided by inspiration. High powers of art in other respects, also in character and in composition, are prominently displayed in such works as St. Laurence distributing alms, in the chapel of Nicholas V., or in Judas receiving the pieces of Silver, one of the series now in the Florentine Academy; the latter containing heads and draperies of even Raphaellesque grandeur. So acute was his sensibility, says Vasari, that he shed tears when he represented the crucifixion. The genuineness of his sentiment and expression was so self-evident, that his works became, in a great degree, the type of character for religious art, both to his own and subsequent generations. His execution is sometimes extremely elaborate, and often beautiful, especially in his small easel panels painted in distemper: he was also an excellent fresco-painter. There is, however, a want of thorough knowledge, and something of the ascetic in his forms; the physical being completely subordinate to the sentimental, probably designedly subdued, as, in accordance with religious views at that time, mundane, and incompatible with an earnest spiritualism. Thus but for the intense and exalted sentiment of his works, which almost separates them from the real life of this world, they would be

poor in style, and extremely limited in character, the unavoidable fate of those of his imitators who altogether wanted his higher qualities.

*Works.* Florence Academy, the Last Judgment, from the monastery degli Angeli; the Descent from the Cross; and many scenes from the life of Christ, from the convent of the Nunziata; and several others: Uffizj, Coronation of the Virgin: Cloisters of St. Mark, the Crucifixion; and other frescoes. Perugia, San Domenico, various works. Fiesole, San Domenico, in the choir; and Refectory, &c., several works. Rome, Vatican, chapel of Pope Nicholas V.; St. Laurence giving Alms; the Preaching of St. Stephen; and other frescoes: Vatican Gallery, two small pictures from the Life of St. Nicholas of Bari; from San Domenico in Perugia: Corsini Gallery, Last Judgment. Orvieto, Cathedral, Chapel of the Madonna di San Brizio; Christ as the Judge of the World. Louvre, the Coronation of the Virgin. Berlin, Museum, the Last Judgment; and three other works. Frankfort, Städel Institute, a small Madonna and Angels (tempera). (*Vasari, Giangiacomini, Marchese, Life and Works by the Arundel Society.*)

FIGINO, AMBROGIO, flourished about 1590. Milanese School. A pupil of Gio. Paolo Lomazzo. He painted historical subjects and portraits; but he was more distinguished in the latter branch: he was also a successful imitator of the drawings of Michelangelo.

*Works.* Milan, Sant' Eustorgio, a picture of Sant' Ambrogio: Sant' Antonio, the Conception. Brera, Marshal Foppa; the Virgin and Child, with Saints, &c. (*Orlandi, Lanzi.*)

FIGOLINO, MARCELLO, *b.* at Vicenza, about 1430. Venetian School. He excelled in chiaroscuro and perspective, and painted with great de-

licacy and consistent brilliancy of colour.

*Works.* Vicenza, San Bartolomeo, the Adoration of the Kings: San Francesco, the Madonna and Child, with Saints: San Tommaso, a similar altar-piece. (*Mosca.*)

FILIPPI, BASTIANO, called Bastianino, *b.* at Ferrara, 1532, *d.* 1602. Ferrarese School. The son and scholar of Camillo Filippi; he afterwards studied under Michelangelo in Rome, and became a confirmed imitator of the style of that great master. He executed extensive works for the churches of Ferrara: he painted also ornament, in which he was assisted by his brother Cesare.

*Works.* Ferrara, Cathedral, the Last Judgment (fresco): the Certosa, a picture of San Christofano: San Benedetto, a Dead Christ supported by Angels. (*Baruffaldi.*)

FIORE, COLANTONIO DEL, *b.* 1354, *d.* 1444. Neapolitan School. The pupil of Francesco Simone, and one of the most important painters at Naples in his time. He was one of the first to forsake tradition for nature—few, however, of his works remain. Domicini, quoting an old writer, states, that Colantonio painted in oil as early as 1375, which is doubtless an error—although mere oil-painting was in use before the Van Eycks. The best of Colantonio's remaining works is the St. Jerome, formerly in the church of San Lorenzo, now in the Gallery of Naples; painted 1436, in *tempera*. He was the painter who gave his daughter to Lo Zingaro. In Sant' Antonio Abate is a picture of the Titular, by Colantonio; and another, a fresco, in Sant' Angelo a Nilo.

FIORE, JACOBELLO DEL, painted from 1401 to 1436. Venetian School. The son and pupil of Francesco del Fiore. One of the earlier painters who attempted complete life-size figures, and who already displays some-

thing of the rich softness of colouring which became afterwards so decided a characteristic of the school: he was especially fond of gilding and ornament, and elaborate architectural backgrounds.

*Works.* Ceneda, Cathedral, Coronation of the Virgin. Venice, Manfrini Gallery, a Madonna (1436). Berlin Museum, the Archangel Michael transfixing the head of the Dragon with his lance. (*Zanetti, Lanzi.*)

FONTANA, PROSPERO, *b.* at Bologna, 1512, *d.* at Rome, 1597. Bolognese School. A pupil of Innocenzio da Imola, and the master of the Carracci. He was one of the principal portrait-painters of his time, and one of the best masters who lived during the decline of the art at Bologna. But according to Lanzi his incorrect drawing, mode of execution, and the mannerism of his figures, contributed not a little to hasten the decline of that school; as a fresco-painter he was a mere machinist. Prospero's daughter Lavinia, called also Zappi, the name of her husband, inherited her father's skill in portrait-painting. She was a great favourite with the Roman ladies, from the time of Gregory VIII. to Paul V.; the last sat to her. She painted other works as well as portraits, all executed with care and delicacy; some of her portraits have been attributed to Guido. She died in Rome, 1614, aged 62. As an instance of the expedition of Prospero Fontana, he painted in fresco an entire Hall in the Vitelli Palace, at Citta di Castello, in a few weeks. His master-piece is considered the Adoration of the Magi, in Santa Maria delle Grazie, Bologna. (*Malvasia.*)

FOPPA, VINCENZIO, *b.* at Brescia, *d.* 1492. Lombard School. He was the founder of the Milanese School, and was the best painter of his time in Lombardy, and is compared by Cale-

pino, in his Lexicon, with Giovanni Bellini and Leonardo da Vinci. He paid more than usual attention to perspective, and was skilled in foreshortening.

*Works.* Milan, Brera, Martyrdom of St. Sebastian (fresco). Brescia, San Pietro, in Oliveto, the Trinity; and St. Ursula; SS. Nazaro e Celso, their Martyrdom. Palazzo Comunale, Christ bearing the Cross; the Martyrdom of Santi Faustino e Giovita. (*Lanzi.*)

FORABOSCO, or FERABOSCO, GIROLAMO, *b.* at Padua, living in 1660. Venetian School. He painted more for private collections than for churches, and was an excellent portrait-painter. Zanetti speaks in the highest terms of his execution, which was at the same time delicate, elaborate, and forcible; he aimed at illusion in his portraits.

*Works.* Venice, at the church of the Theatines, San Francesco: San Magno, Padua: Cathedral, Sant' Antonio. Dresden Gallery, a young Woman attempting to fly the hand of Death. Vienna, Lichtenstein Gallery, David.

FORLI, MELOZZO DA, *b.* at Forli, 1438, *d.* Nov. 8, 1494. Bolognese School. He is supposed to have been the fellow pupil of Mantegna, with Squarcione at Padua, and to have studied also under Piero della Francesca, as he was great in perspective. Melozzo was also the first to attempt the *Sotto in su* painting on ceilings, in which Correggio afterwards so greatly distinguished himself. In an Ascension of Christ, in the church of the Apostles at Rome, painted in 1472, he has completely anticipated the foreshortenings of Correggio in his cupola at Parma. The chapel in which these frescoes were has been rebuilt, but the frescoes were removed in 1711, some portions to the Quirinal, and some to the sacristy of the Vatican. Melozzo's style is similar to that of

Mantegna and other great masters of the *quattrocento*. He was a good portrait-painter.

*Works.* Rome, Quirinal Palace (on the staircase), the Ascension of Christ: Sacristy of St Peter's, single figures of angels: Vatican Gallery, Pope Sixtus IV. installing Platina, in 1475, as Librarian, or Prefect, of the Vatican Library: transferred from the wall of the old Library to canvas, by Domenico Succi, for Leo XII. (*Vasari, Lanzi.*)

FRACANZANO, FRANCESCO, *d.* 1657. Neapolitan School. He was the scholar of Spagnoletto, and the brother-in-law and master of Salvator Rosa. He was a good colourist; but was unfortunate. He had joined the rebellion of Masaniello against the Spaniards in 1647, and through the intercession of powerful friends had been pardoned by the Government; but after the plague of 1656, he again joined the disaffected and attempted to excite another rebellion against the Spaniards, for which he was imprisoned and executed. In consideration of his profession, instead of being hanged he was poisoned. His master-piece is the Death of St. Joseph, in the church of the Pellegrini; it is one of the principal pictures in Naples. (*Dominici.*)

FRANCESCA, PIERO DELLA, called also Piero Borghese, from his birth-place Borgo San Sepolcro; Francesca was his mother's name: *b.* about 1408, *d.* about 1496. Umbrian School. He considerably advanced the knowledge of perspective in Italy, which he was the first to fully develop in practice. Vasari commends him for the life-like expression of his heads, for ability in foreshortening, and for the knowledge he possessed of anatomy. Luca Paciolo calls him *El Monarca de la Pictura*. Piero wrote some treatises on geometry and perspective, which it appears are still preserved at Borgo

San Sepolcro, and in the Vatican Library. Towards the close of his life he became blind.

*Works.* Città San Sepolcro, Sant' Agostino; two saints, in fresco: Palace of the Conservatore, the Resurrection. Florence, Uffizj, Federigo Montefeltro and his wife. Arezzo, San Francesco, the ceiling of the Bacci Chapel, with the legendary history of the Cross; much injured. Milan, over the door of San Sepolcro, a Dead Christ; and other figures. Urbino, sacristy of the cathedral, the Scourging of Christ. (*Vasari, Dragomanni, Rumohr.*)

FRANCESCHINI, BALDASSARE, called Il Volterrano, *b.* 1611, *d.* 1689. Tuscan School. A pupil of Matteo Roselli; he studied also under Giovanni di San Giovanni, and became one of the best fresco-painters of his time: he painted also cabinet pictures in oil. His style, though not great, is vigorous and ornamental; and more correct than usual with the *Machinists* of the seventeenth century.

*Works.* Florence, Sta. Croce, Cappella Niccolini: the cupola, Sta. Maria Maggiore; Vault of a chapel, representing Elias; the Nunziata: cupola, Pitti Palace, frescoes. Rome, Palazzo del Bufalo, frescoes. (*Baldinucci.*)

FRANCESCHINI, Cav. MARCANTONIO, *b.* at Bologna, 1648, *d.* 1729. Bolognese School. He studied first under Gio. Battista Galli Bibiena, and afterwards under Carlo Cignani, and became his most prominent pupil and able assistant; and he held the same rank as the head of the modern school of Bologna as Cortona acquired in Florence and in Rome. Franceschini possessed great facility of execution, and painted many extensive works in fresco, at Bologna, Genoa, and Vienna, in the taste of the *Macchinisti* of his time; character, and expression being systematically sacrificed to a mere orna-

mental scenic effect. His best work, the ceiling of the Council Hall at Genoa, was destroyed by fire. He was an excellent colourist.

*Works.* Bologna, Palazzo Ranuzzi, a ceiling: church of Corpus Domini, the Death of St. Joseph; Padri della Carità, St. John at Patmos. The Celestini, Madonna and Saints: Academy, the Annunciation; Sant' Antonio of Padua. Vienna, Lichtenstein Gallery. Dresden Gallery, the Magdalen (in oil). (*Zanetti, Lanzi.*)

FRANCHI, ANTONIO, *b.* at Lucca, 1634, *d.* 1709. Tuscan School. A pupil of Baldassare Franceschini, and he became a popular painter in his time at Florence: he wrote a treatise on the theory of painting, *La Teorica della Pittura*, published in 1739. Franchi found, what many [great painters want, a biographer. G. B. Bartolozzi published his life at Florence in 1754, in 4to. In the Caporgnano Church, St. Peter receiving the Keys, is considered his master-piece.

FRANCIA, FRANCESCO RAIBOLINI, commonly called Francia (either from the name of his master, a goldsmith, or as a mere nickname for Francesco), *b.* at Bologna, about 1450, *d.* Jan. 5, 1518. Umbrian School. This very distinguished painter was originally a goldsmith, and a die and niello engraver. He applied himself to painting comparatively late, when nearly forty years of age, and studied the works of Mantegna, Perugino, and the Bellini. He frequently signed his pictures *Aurifex*, Jeweller; and on his jewellery he inscribed himself *Pictor*, Painter. A strong similarity of style exists between Francia and Perugino, especially in Francia's early works; they display the same deep and fervent feeling and exalted sentiment. With Francia, however, the sentiment is exhibited through a less conventional, but also a less ideal type of

head, and a more powerful objective truth of representation. He also managed his accessories with great ability: his landscape backgrounds are unusually excellent. Francia is the greatest painter of the earlier School of Bologna, and probably in execution the most perfect of all the *quattrocento* masters. His works are individual in their style of form, but in admirable taste, indicating considerable power of generalisation; and in colour, exactly in that degree in which he is less positive, he is superior to the Venetians. Francia is the best exponent of that style termed *Antico-moderno* by Lanzi, in contradistinction to the fully-developed style of the *cinquecento* as exemplified in the works of Raphael, Titian, Correggio, and other great masters of the sixteenth century. Francia was accordingly necessarily a fine portrait-painter. The excellent head of a meditative youth in the Louvre, long ascribed to Raphael, is now more appropriately attributed to Francia. His altar-pieces, equally highly finished, are of larger dimensions than those usually painted by Bellini and Perugino, and perhaps in every respect show a more advanced state of art. Francia's son Giacomo was also an able painter: he imitated his father's style, and the works of the son have been not unfrequently confounded with those of the father, from Malvasia downwards. Giacomo died in 1557. Francia's second son Giulio was likewise a painter, but he is only known as his brother's assistant. Bologna still possesses several works by Giacomo. Francia surpassed even Squarcione in the number of his scholars; they exceeded 200. Vasari relates that Francia died in consequence of finding himself so greatly surpassed by the young Raphael, who had consigned to Francia his picture of St. Cecilia, destined for one of the churches of Bologna. The dates agree

sufficiently, but the inference approaches the absurd: Raphael and Francia were friends; Francia knew the great powers of Raphael well; and it certainly requires no extraordinary circumstance to account for the death of a man close upon his seventieth year.

*Works.* Bologna, Gallery of the Academy, the Madonna enthroned with Saints (1490); the Annunciation; the Nativity, &c.: San Giacomo Maggiore (altar-piece of the Bentivoglio chapel), Madonna enthroned, with four Saints and Angels. In the lunettes of the chapel, frescoes: St Cecilia, scene from the Life of that Saint. Florence, Uffizj, portrait of Evangelistade' Scappi. Munich, Royal Gallery, the Madonna and Child; and the infant Christ lying in a Garden of Roses, his Mother adorning him: Leuchtenberg Gallery, Madonna and Child, St. Barbara, and St. Domenic. Berlin Gallery, a Pietà; and four other sacred subjects. London, National Gallery, the Virgin with the infant Christ, and St. Anne, enthroned, surrounded by Saints; and the Virgin and two Angels weeping over the Dead body of Christ; a Pietà, lunette of the preceding. (*Vasari, Malvasia, Calvi.*)

FRANCIABIGIO, MARCANTONIO, *b.* at Florence, 1483, *d.* 1524. Tuscan School. He was the scholar of Albertinelli, and the friend and companion of Andrea del Sarto; he completed his frescoes in the Scalzo. Vasari praises him for his knowledge of anatomy and perspective, and also for softness and harmony of colouring, and expresses the extreme opinion that he surpassed all his contemporaries as a fresco-painter. He painted in competition with Andrea, in the court of the Annunziata, and represented, in fresco, the Marriage of the Virgin; but the monks having uncovered this work before its completion, the incensed painter struck the fresco several blows with a hammer, injuring the

Virgin's head and destroying some portions, and the injuries still remain, as a monument of his own folly,—no reward, it seems, that the monks offered could induce him to restore his work: his brother artists dared not. Franciabigio was a good portrait-painter.

*Works.* Florence, in the court of the Scalzo, two pictures from the Life of the Baptist: Sma. Annunziata, the court, the Marriage of the Virgin: Poggio a Caiano, frescoes. Dresden Gallery, David and Bathsheba (1523). Berlin Gallery, portrait of a young man (1522). (*Vasari.*)

FRANCO, BATTISTA, called Il Semo-lei, *b.* at Udine, 1498, *d.* at Venice, 1561. Tuscan School. He studied at Rome, and is among the good imitators of Michelangelo; with whose style he combined some of the excellences of Venetian colouring. He is rarely met with in picture galleries, and in his larger works he is somewhat mannered: he executed a few pictures from the designs of Michelangelo. He was a pupil of Marc Antonio, in the art of engraving, in which he is well known, but he engraved almost exclusively his own designs. Franco was the master of Baroccio.

*Works.* Venice, San Francesco della Vigna, the Baptism of Christ; and the Raising of Lazarus (fresco). Ducal Palace, in the Library; and grotesques in the Scala D'Oro. Berlin Museum, portrait of Sansovino. (*Vasari, Zanetti.*)

FRANCO, BOLOGNESE. [DA BOLOGNA.]

FRANCUCCI. [DA IMOLA.]

FURINI, FRANCESCO, *b.* at Florence, about 1600, *d.* 1649. Tuscan School. The son of Filippo Furini, and a pupil of Passignano and Matteo Roselli. He was also a diligent student of the works of Guido, and was most successful in portraits and cabinet pictures, in imitation of that master, and some-

what after the taste of Albano, in which he represented nymphs, satyrs, the Graces, &c. He painted also historical and religious subjects. The Three Graces for the Strozzi family: Hylas and the Nymphs for the Galli: the Marriage of the Virgin for a Dr. Lorenzi, as a companion piece to a Magdalen by Carlo Dolci: and many other pictures sacred and profane, chiefly Nymphs and Magdalens, mostly half-length figures, of the natural size, are enumerated by Baldinucci; and the majority are still in the possession of private families in Florence. When about forty years of age Furini became priest, and was made curate of Sant' Ansano in Mugello, but he still continued to paint. He has been called both the Guido and the Albano of Florence.

GABBIANI, ANTONIO, DOMENICO, *b.* at Florence, 1652, *d.* 1726. Tuscan School. An able pupil of Vincenzo Dandini, and of Ciro Ferri, at Rome; but his colouring is somewhat languid, notwithstanding his sojourn at Venice, and his merit unequal, though he was one of the principal painters of his time, in fresco and in oil. He best represented children, or *Amorini*. He also painted portraits, and was skilful in landscape and animal painting. He died through a fall from a scaffolding, in his seventy-fourth year. His pupil, Ignatius Hugford, published a life of Gabbiani at Florence, in 1762.

*Works.* Florentine Gallery, several subjects: Pitti Palace, frescoes; church of the Padri dell' Oratorio, San Filippo. Costello, the cupola. Poggio a Cajano, frescoes. (*Lanzi.*)

GABRIELO, ONOFRIO, called also Onofrio da Messina, *b.* at Messina, 1616, *d.* there, 1706. He studied, first, under Antonio Ricci, called Barbalonga, then, owing to political circumstances,

was compelled to leave his native country, and he prosecuted his studies at Rome, under Pietro da Cortona, and at Venice with Maroli. He also resided at Padua, where, in collections, are still preserved several of his works. There are also several in San Francesco di Paola, and in San Paolo delle Monache at Messina. He was clever in the treatment of accessories; but all he earned by painting, he wasted in researches in alchemy. (*Hackert.*)

GADDI, AGNOLO, *b.* about 1325, living 1390. Tuscan School. The son and pupil of Taddeo Gaddi, whose style and that of Giotto he imitated; he excelled in colour and general execution, but he was inferior to both in expression, and to his father in design. He established a Commercial House at Venice, in which he placed his sons, and added greatly to the wealth inherited from his father. He was the master of Cennino Cennini, the author of one of the earliest treatises on painting (1437).

*Works.* Prato, Cathedral, Chapel of the Holy Girdle, thirteen frescoes from the Life of the Virgin (about 1350). Florence, Sta. Croce (the choir), the history of the Holy Cross. Berlin Museum, Virgin and Child, with Saints; St. Laurence and St. Catherine. (*Vasari.*)

GADDI, GADDO, *b.* at Florence, 1239, *d.* 1312. Tuscan School. A painter and mosaic worker, but no picture by him is preserved. He was the assistant of Tafi, and the friend and companion of Cimabue, and acquired a great reputation by his mosaics, some of which are still in a good state of preservation, both at Florence and at Rome. Gaddi was invited to Rome by Clement V., in 1308, and, besides many original works, completed the mosaics left unfinished by Jacopo da Turruta. His design was after the conventional Byzantine type, as exemplified in one of his mosaics, in the Uffizj, which is formed entirely of

egg-shells; it represents a half-length of the Saviour, with a book in his hand, and the Greek form of the monogram, IC. XC.

*Works.* Florence, the dome of the Baptistery of San Giovanni (under Andrea Tafi), some subjects: chief portal of the cathedral, Santa Maria del Fiore (the interior lunette), Coronation of the Virgin. Rome, Santa Maria Maggiore, mosaics on the façade. Pisa, cathedral, the Assumption of the Virgin. (*Vasari.*)

GADDI, TADDEO, *b.* at Florence, 1300, *living* in 1366. Tuscan School. He was the son of Gaddo Gaddi, and the godson and pupil of Giotto, with whom he lived twenty-four years, and he became the most eminent of that painter's numerous scholars. Taddeo enlarged upon the style of Giotto, but still adhered to the formal symmetrical disposition of his figures. In expression he was at least equal to Giotto. In form he was much fuller; he was certainly remarkable for the simplicity and dignity of his compositions, for natural truth, and a positive grace of motive in some instances. He was the best draftsman of his age or century, and Vasari already expressed the opinion that there is greater vivacity and freshness in the colouring of Taddeo than in that of Giotto. He was a great architect as well as a painter; he built the Ponte Vecchio (1342), and the old Ponte della Trinità, which was destroyed by the flood in 1557; and he constructed also the Campanile of Florence, after a design by Giotto. He amassed great wealth, and was the founder of the Florentine family of the Gaddi.

*Works.* Florence, Santa Croce, Last Supper, Giugni (formerly Barroncelli) Chapel, subjects from the Life of the Virgin: Academy, the Coronation of the Virgin: Santa Maria Novella, Capella degli Spagnuoli. Pisa, Campo Santo, Virgin and Child (formerly in

San Francesco), a fragment. Berlin Museum, four sacred subjects. Louvre, scenes from the Life of Christ and the Baptist. National Gallery, two pictures of Saints. (*Vasari, Rumohr, Gaye.*)

GAGLIARDI, Cav. BERNARDO, *b.* at Città di Castello, 1609, *d.* 1660. Roman School. A pupil of Avanzino Nucci, and a student of the works of the Carracci and of Guido. His master-piece, says Lanzi, is the picture of San Pellegrino, in San Marcello, at Rome.

GALANINO, the name by which BALDASSARE ALOISI is commonly known, *b.* at Bologna, 1578, *d.* at Rome, 1638. Bolognese School. He was a pupil and follower of the Carracci, and became so able a portrait-painter, that he has been styled the Italian Vandyck; he painted also some excellent historical pieces; and also etched a few plates.

*Works.* Bologna, church of La Carità, the Visitation: Academy, Virgin and Child, with Saints and Angels. Rome, Gesu e Maria, the Coronation of the Virgin. (*Baglione.*)

GALASSI, GALASSO, painted at Ferrara, 1450, *d.* 1488. The earliest of the Ferrarese painters; he lived some time at Bologna, but died at Ferrara. A few works in these cities are attributed to him, but little is known of him personally; in style he is anterior to, or less developed than, Giotto, though a much later master.

*Works.* Gallery of Ferrara, the Eternal Father. (*Vasari, Baruffaldi.*)

GALIZIA, FEDE, *b.* at Milan about 1578, living in 1616, daughter and pupil of Annunzio Galizia, of Trent. Milanese School. She painted history, portrait, and landscapes, and was originally a miniature-painter.

*Works.* Milan, for the church of Santa Maria Maddalena, the large altar-piece, Christ appears to Mary as a Gardener (1616), now in the Brera: Ambrosiana, portrait of Paolo Moriggio.

GALLI. [BIBIENA.]

GAMBARA, LATTANZIO, *b.* at Brescia, 1541, *d.* 1574. Venetian School. A pupil of Antonio Campi and Girolamo Romanino, whose daughter he married. He was an able fresco-painter, with great skill in fore-shortening and in execution. Many of the churches and other buildings of Brescia possess works by Gambara, though he was killed in early life by a fall from a scaffold: his oil pictures are rare. All his works are distinguished for their fine colour and correct anatomical drawing.

*Works.* Brescia, Sant' Eufemia, cloisters, twenty-four frescoes. Parma, cathedral, frescoes from the Life of Christ. Mantua, Santa Mariadelle Grazie. (*Ridolfi, Brognoli.*)

GAMBARINI, GIOSEFFO, *b.* at Bologna, 1680, *d.* 1725. Bolognese School. Studied under Lorenzo Pasinelli and Cesare Gennari. He painted *genre* pictures, or subjects from common life in the Dutch taste, with great skill and success; in his more serious pictures he was very inferior.

GANDINI, GIORGIO, called also Del Grano, *b.* at Parma, *d.* 1538. Lombard School. He was apparently a favourite pupil of Correggio, who is said to have retouched his works. The great altar-piece of San Michele, at Parma, now in the gallery of the Academy, is attributed to Gandini, and resembles much the style of Correggio. Gandini was held in such estimation by his townspeople, that he was commissioned to complete the unfinished frescoes of Correggio in the cupola of the cathedral, but his own death intervened before the work was commenced. The works undertaken by Gandini were most extensive. (*Affo, Pungileoni.*)

GANDOLFI, GAETANO, *b.* at San Matteo della Decima, 1734, *d.* at Bologna, 1802. Bolognese School. The brother and pupil of Ubaldo Gandolfi;



he was also a student of the works of the Carracci, and devoted some time to the Venetians, at Venice. He painted several pictures for the churches at Bologna, and other cities in Italy, and was considered one of the principal painters of his time. (*Lanzi.*)

GARBIERI, LORENZO, called Il Nepote dei Carracci, *b.* 1580, *d.* 1654. Bolognese School. He studied in the school of Lodovico Carracci, and represented the most austere and dismal subjects, without the sombre force of Lodovico and Caravaggio.

*Works.* Bologna, chapel of San Carlo, a' Barnabiti, the Plague of Milan. Fano, at the Philippines, St. Paul restoring the Dead Youth to Life. Mantua, San Maurizio, the Martyrdom of Sta. Felicità and her seven Sons. (*Malvasia.*)

GARBO, RAFFAELLINO DEL, *b.* at Florence, 1466, *d.* 1524. Tuscan School. The son of Bartolomeo del Garbo, and the scholar of Filippino Lippi, whom he assisted in the Minerva, at Rome. He was a careful and graceful painter in the earlier portion of his career; but afterwards a numerous family reduced him to poverty, and a reckless indifference to his art.

*Works.* Florence, Academy, the Resurrection of Christ (formerly at Monte Oliveto), considered the painter's masterpiece. Cestello, refectory of the convent, the Miracle of the Loaves, &c. fresco. Rome, Sta. Maria sopra Minerva, ceiling of the chapel of St. Thomas Aquinas. Munich, Gallery, the Virgin, with San Bernardo and other Saints. Berlin Museum, a Madonna and Child, with Saints, and three other subjects. Louvre, the Coronation of the Virgin. (*Vasari.*)

GARGIUOLI, DOMENICO, called MICCO SPADARO, *b.* 1612, *d.* 1679. Neapolitan School. The scholar of Aniello Falcone, the master of Salvator Rosa. Gargiuoli was a good landscape-painter, and represented also historical subjects

in small and in large, as in the Certosa and other churches at Naples. He painted a picture of the insurrection of Masaniello; and a representation of the Plague of 1656. He was also an architect. (*Dominici.*)

GAROFALO, BENVENUTO TRISIO, called GAROFALO, *b.* in the Ferrarese, 1481, *d.* at Ferrara, 1559. Ferrarese School. He studied under several masters, first under Domenico Denetti, at Ferrara; then with Niccolo Sorriani, at Cremona; and under Lorenzo Casta, at Mantua. He was engaged by Raphael, in 1508, to assist in the Vatican frescoes, and he remained so occupied for some years, when he returned to and settled in Ferrara, where he became the Capo Scuola. He acquired much of the Roman School, and has been called the Raphael in miniature; his colouring is, however, hot, his outline hard, and his execution dry; his composition formal and symmetrical rather than dramatic; but his pictures, especially the smaller, are executed with great care, and the figures are in a full and large style in form, yet his works are crude in effect, and have much of the *quattrocentismo*, or that want of harmony and tone which characterises the fifteenth century painters generally. He painted much with the two Dossi for Alfonso I., of Ferrara, at Belriguardo and elsewhere. The surname of Garofalo arose from the circumstance of his marking his pictures with a gilliflower (clove-pink), as a monogram. He was blind the last few years of his life.

*Works.* Ferrara, Gallery, the Triumph of the New Testament over the Old; and other works: San Francesco, the Slaughter of the Innocents, frescoes (1519-24); and a large altar-piece, representing Christ Betrayed: Sant' Andrea, an altar-piece: Palazzo del Magistrato, frescoes. Venice, Academy, Madonna in the Clouds. Rome, the

Borghese Gallery, the Entombment: Doria Gallery, an Adoration of the Child; and a Salutation of the Virgin. Naples, Studj, an Entombment. Berlin, Gallery, six sacred subjects. London, National Gallery, Holy Family, Elizabeth, the young St. John, and other Saints; with a Vision of God the Father, and a Choir of Angels above. (*Vasari*.)

**GARZI, LUDOVICO**, *b.* at Pistoja, 1638 (or 40), *d.* 1721. Roman School. A favourite scholar of Andrea Sacchi, and a rival in that school of Carlo Maratta, at Rome, who with Garzi maintained the credit of the Academicians against the more showy and expeditious *Machinists*, *Ciro Ferri* and *Romanelli*, of the school of *Pietro da Cortona*. Garzi painted also landscapes and architecture.

*Works.* Rome, Sta. Maria del Popolo, the cupola of the Capella Cibo: San Giovanni in Laterano, the Prophet Joel. Naples, Sta. Caterina. Pescia, the cathedral. (*Pascoli*.)

**GATTI, BERNARDO**, called **IL SOIARO**, from the occupation of his father, *b.* 1522, *d.* 1575. Lombard School. An able scholar of *Correggio*, and one of the best of his imitators; according to some critics, he combined all the chief qualities of the greatest *cinquecento* masters; but it is the want of originality, or some peculiar excellence, which has hindered his name from emerging from the second rank. He completed the tribune of Santa Maria di Compagna, at Piacenza, left unfinished by *Pordenone*, and *Vasari* has remarked that the whole appeared to be by the same hand. *Soiario* is claimed by *Cremona*, by *Vercelli*, and by *Pavia*.

*Works.* Cremona, the cathedral, the Assumption of the Virgin: refectory of the *Padri Lateranensi*, Miracle of the Loaves and Fishes, 1552: San Sigismondo, Flight into Egypt: San Pietro, the Nativity. Parma, cupola

della Steccata: La Maddalena, a Pietà. Naples, Studj Gallery, Christ Scourged; and the Crucifixion between the Two Thieves. (*Lanzi*.)

**GATTI, GERVASIO**, painted from 1578 to 1631. Lombard School. The scholar and nephew of *Bernardino*; he also studied the works of *Correggio*, at Parma. He was much employed in painting portraits, in which he was a great master.

*Works.* Cremona, Sant' Agatha, the Martyrdom of St. Sebastian: San Pietro, Death of St. Cecilia. (*Lanzi*.)

**GAULLI, GIO. BATTISTA**, called **BACCICCO**, *b.* at Genoa, 1639, *d.* 1709. Roman School. He studied at Rome, in the school of *Bernini*, who directed *Gaulli's* attention to painting, and he executed many extensive works for the churches there, of which the ceiling of the *Gesù* is the most celebrated. He was also a good portrait-painter. He belongs to the school of the *Macchinisti*. (*Pascoli*.)

**GELLÉE, CLAUDE**, called **CLAUDE LORRAIN, LE LORRAIN, and DE LORRAINE**, *b.* 1600, *d.* Nov. 23, 1682. This great landscape-painter, though a native of France (he was born at Château de Chamagne, near Charmes, in the Vosges), may be enumerated among the painters of Italy. He paid but one visit to his native country during his long life, in 1625-7; when he was employed in some architectural painting at Nancy. His parents were very poor, and *Claude* was placed with a baker and pastry-cook. The cooks of Lorraine were at that time celebrated; and *Claude* travelled in company with some of them to Rome, where he engaged himself as domestic servant with *Agostino Tassi*, the landscape-painter, who had been a scholar of *Paul Bril*. This is *Claude's* own story, as handed down to us by his friend *Sandrart*, who published it in *Claude's* lifetime (1675). *Tassi's* occupation led to the

development of his French servant's capacity in a new sphere of art; from a cook he became a painter, and Sandrart first taught him to sketch from nature. Claude adopted an original style. His subjects were chosen from the banks of the Tiber, and the neighbouring hills and woodlands of Rome, or from the wild expanse of the Campagna; but foliage, architecture, and water were his favourite subjects. His landscapes are, however, not strictly copied from nature; they are rather composed from various picturesque materials put together according to his own fancy. The architecture which he introduces is extremely fanciful, it has a classical character, but it is the Italian *renaissance*, not Roman art, that was his model. Sometimes we see ruins, sometimes perfect buildings, of at least great pretensions and some splendour. His rendering of water is somewhat hard, and his rivers are like the Tiber, opaque; his atmospheres, however, are brilliant and ethereal; his chief excellence is, perhaps, his aerial perspective and general management of light. His colouring shows no great excellence; his greens are sometimes cold, blue, and excessive in quantity, resembling more the West of England than Central Italy. In his later works, the blue tone disappears, and gives place to a more genial warmth of colour, and a cheerful sunny light. The Doria and Sciarra Palaces at Rome contain some of his most finished works. Notwithstanding Claude's great age and success, Baldinucci informs us that his property at his death did not exceed in value 10,000 scudi. Frequent copies and imitations were made of his pictures, and are said even during his lifetime to have been sold as originals. To obviate this imposition, he collected in a book the sketches of his pictures, which he carefully preserved, or draw-

ings executed from them, and he named this collection the Book of Truth (*Libro di Verità*). It is now in the possession of the Duke of Devonshire, it consists of 200 drawings, and on the backs of some of them are written the dates of the completion of the pictures, and the names of the purchasers. The collection was engraved for Boydell, by Earlom, under the title of "*Liber Veritatis*," 1777. Robert Dumesnil, in the *Peintre Graveur Français*, describes 42 etchings by Claude: he rarely put the same signature to his works, but he generally used the Italian form of his name, Claudio. His best pictures belong to about the period 1645. The figures in them were painted chiefly by F. Lauri, Borguignon, or by A. Both. England is richer than any other country in the examples of this painter, who has long been a special favourite with English collectors. The National and private galleries in England contain some of Claude's finest works.

*Works.* Rome, the Doria and Sciarra Palaces, the Mill; the Sacrifice at Delphi; and other master-pieces. Naples, Studj Gallery, the Sea of Diana. Vienna, Esterhazy Gallery. Munich Gallery. Dresden Gallery. Petersburg, the Hermitage; the Seasons. Berlin Gallery. Louvre, the Roman Forum, and fifteen others. London, National Gallery, the Embarkation of St. Ursula; the Visit of the Queen of Sheba to Solomon; Cephalus and Procris; Isaac and Rebecca; and six others (nine of this collection are engraved in the "*Liber Veritatis*"): Bridgewater Collection, Morning and Evening; and two others: Grosvenor Gallery, Morning and Evening; the Sermon on the Mount; the Golden Calf; the Rise and the Decline of the Roman Empire; and two others. Holkham, several specimens. Longford Castle, Morning and Evening; the Rise and Decline of the Roman Empire: Dulwich College, Embarkation of St.

Paula at Ostia; and seven others. (*Sandrart, Baldinucci, National Gallery Catalogue.*)

**GENNARI, BENEDETTO**, the Younger, *b.* at Cento, 1633, *d.* 1715. Bolognese School. The son of Ercole Gennari, the nephew and pupil of Guercino, whom he copied and imitated. He painted history and portraits, and resided some time at Paris and in England, where he was Court painter to Charles the Second and James the Second. There were several other Bolognese painters of this name, and of the school of Guercino: Cesare, the brother of Benedetto (1641–88), copied many of the pictures of Guercino.

*Works.* Bologna, San Domenico, a picture of Santa Rosa: Forlì, at the Filippines, San Zaccharia. (*Crespi.*)

**GENOVESE, IL PRETE.** [*See STROZZI.*]

**GENTILESCHI, or LOMI, ORAZIO**, *b.* at Pisa, 1563, *d.* in England, 1646. Tuscan School. He was called De' Gentileschi, after an uncle. He was the pupil of his brother Aurelio Lomi, at Pisa, and afterwards studied at Rome, where he was employed by Agostino Tassi to insert the figures in his landscapes. He also painted for the churches, and there is a picture of St. Cecilia by him in the Palazzo Borghese. He was much employed by Charles I. of England, in the palace at Greenwich. Some of his works are still preserved in Marlborough House, on the ceiling of the Hall, in oil, on canvas. Gentileschi had much of the Bolognese in style; he was strong in his shadows, and positive in colour. **ARTEMESIA**, Orazio's daughter, *b.* 1590, *d.* 1642, also painted for the King of England, but did not remain long in this country. There is a Judith with the head of Holofernes by her, in the gallery at Florence; and there are two specimens at Hampton Court, including her own portrait. She excelled her father

in portraits. She was married to P. Schiastesi, and lived chiefly at Naples, where she died. (*Lanzi, Morrona.*)

**GESSI, FRANCESCO**, Bolognese School; *b.* 1588, *d.* 1649. A very able pupil of Guido Reni, whose second manner he followed, but he was latterly very slovenly in execution, cold, slight, and careless in drawing. One of his best works is St. Francis, in the Nunziata at Bologna. Ordinary *Gessis* and bad *Guidos* are said to be not unfrequently confounded. (*Lanzi.*)

**GHERARDI, CRISTOFANO**, called **DOCENO DAL BORGO**, *b.* 1500, *d.* 1552. Florentine School. He was a native of Borgo. S. Sepolcro, and a scholar of Raffaello dal Colle. He was an excellent fresco-painter, and assisted Vasari in his numerous works. He also painted arabesques and other ornamental work. One of his chief works is the Visit of Mary to Elizabeth, in the Church of San Domenico, at Citta di Castello, besides many others at Rome, Venice, Naples, Florence, &c., chiefly under the direction of Vasari. Vasari, in his "Lives," gives Doceno a great character as a painter, and Cosmo I. had placed on his tomb in San Francesco, of his native place, *Pingendi arte præstantissimus.*

**GHERARDINI ALESSANDRO**, *b.* at Florence, 1655, *d.* at Leghorn, 1723. Tuscan School. Scholar of Alessandro Rossi. There is a picture of the Crucifixion, considered his master-piece, in the Monastery of the Augustines, at Candeli: at Florence, in the convent of St. Mark, frescoes from the Life of St. Anthony. (*Lanzi.*)

**GHEZZI, GUISEPPE**, *Cav.*, *b.* near Ascoli, 1634, *d.* at Rome, 1721. Roman School. The son of Sebastiano Ghezzi, and an imitator of Pietro da Cortona, in whose style he executed many frescoes in the Roman churches. He was the first perpetual secretary to the Academy of St. Luke at Rome.

His son, Pier Leone, was likewise a distinguished painter in his time; he was also engraver and architect, and was much employed by Clement XI. Pier Leone was also a caricaturist; he died 1755. (*Pascoli.*)

GHIRLANDAJO, DOMENICO BIGORDI DEL, *b.* at Florence, 1449, *d.* 1498. Tuscan School. He was the son of Tommaso Bigordi, a goldsmith, who is said to have acquired the name of Ghirlandajo from the garlands which he made for the Florentine children. Domenico has been pronounced by Vasari, one of the greatest masters of his age. He carried far to perfection what Masaccio had successfully commenced. Instead of aiming at the perpetuation of the sentimental only, he felt fully the at least equal importance of the physical, and this spirit he carried into the most ordinary accessories of life, giving his works a social interest and intelligibility which at once made him extremely popular, and secured him a lasting fame with posterity. The Life and Death of St. Francis, in the Sma. Trinità, contains some of the best specimens of Ghirlandajo's style; the Death of the saint is the most striking of these works. The arrangement of the whole is simple and solemn. The figures are dignified, and the countenances are endowed with a noble and earnest expression of sympathy; all with the truthfulness of ordinary life. In the more material matters of art, in grouping, in colour, and in the cast of the draperies, all is excellent, and, for its time, remarkable. The excellences of Fra Angelico and of Masaccio are substantially combined in the works of Domenico Ghirlandajo. He was the master of Michelangelo. David and Benedetto Ghirlandajo were the brothers and assistants of Domenico.

*Works.* Rome, Sistine Chapel, the Calling of Peter and Andrew. Flo-

rence, Church of Ognissanti, a fresco of St. Jerome; and a Last Supper in the refectory; the Sma. Trinità, 1480; in the Sassetti Chapel, scenes from the Life of St. Francis, 1485: Chiesa della Calza, the Madonna and Child, surrounded by Saints: Chiesa degl' Innocenti, the Adoration of the Magi (1488): Santa Maria Novella, in the Tornabuoni Chapel, scenes from the Lives of the Virgin and of John the Baptist, 1485-90; among the former is the celebrated Portrait of Ginevra de' Benci; these frescoes are engraved by Carlo Lasinio. Uffizj Gallery, an Adoration of the Magi, 1487: in the Academy, the Nativity, or Adoration of Shepherds, 1485: Berlin Gallery, a Madonna with four Saints, and St. Jerome kneeling; the Portrait of a Female of the Fornabuoni family; the portrait of an old man; and five other sacred subjects. Louvre, the Visitation of the Virgin. (*Vasari.*)

GHIRLANDAJO, RIDOLFO, *b.* at Florence, 1482, *d.* about 1560. Tuscan School. He was the son of Domenico Ghirlandajo; from the school of his father and his uncle David, he passed into that of Fra Bartolomeo, and became the friend of Raphael during the residence of that painter at Florence. When called to Rome by Julius II. Raphael employed Ridolfo to complete a picture which he had begun for one of the churches at Siena; and he invited him afterwards to assist him in the works of the Vatican at Rome, but Ridolfo seems to have preferred his independence and his native place. Ridolfo Ghirlandajo belongs to the *quattrocentisti*, and was one of the best of these, and, indeed, in the earlier part of his career, one of the best painters of his time; but he had, unfortunately for his reputation, such rivals as have rendered his name comparatively obscure to posterity. His works were very numerous, and in

many of them he was assisted by his favourite scholar, and subsequently partner, Michele di Ridolfo.

*Works.* Florence, Uffizj, scenes from the Life of San Zenobio: Pitti Palace, the Portrait of a nun: Santo Spirito, Christ bearing his Cross. Berlin Gallery, the Virgin and Joseph adoring the Infant Christ; the Ascension of the Virgin. Louvre, the Coronation of the Virgin. (*Vasari.*)

GHISOLFI, GIOVANNI, *b.* at Milan, 1623, *d.* 1683. Milanese School. Studied under his uncle Volpini, and imitated the style of Salvator Rosa, in whose pictures he inserted some figures, at Rome. He was skilful as an architectural and a figure painter; the ruins of Rome were favourite subjects with him. He also executed some extensive frescoes at the Certosa di Pavia and elsewhere. (*Orlandi.*)

GIMIGNANI, GIACINTO, *b.* 1611, at Pistoja, *d.* 1680. Tuscan School. He studied at Rome, first under Niccolas Poussin, and afterwards, with Pietro da Cortona, and became a ready fresco-painter. He worked with Carlo Maratta, in the baptistery of San Giovanni, in Laterano; and there are several of his works in the church of San Giovanni, at Pistoja; some in the Palazzo Niccolini at Florence, and in the Ducal Gallery is a Leandro, which was attributed to Guercino. Gimignani was also an able engraver. Giacinto's son, Lodovico, *b.* at Rome, 1644, *d.* 1697, excelled his father in some respects. His works are chiefly in the churches of Rome. (*Pascoli.*)

GIMIGNANO, VINCENZO DA SAN, painted 1510–29. Roman School. He was employed by Raphael, in the Loggie of the Vatican. He was born at San Gimignano about 1490, and his family name was De' Tamagni. His first works were executed in the church of San Francesco in Montalcino, in part

still remaining; there are others at San Gimignano. (*Vasari.*)

GINNASI, CATERINA, *b.* at Castalbolognese, 1590, *d.* at Rome, Nov. 30, 1660. Roman School. A Roman lady, the scholar of Lanfranco, after whose designs she painted the several altar-pieces of the church of Sta. Lucia, at Rome, built by her uncle, Cardinal Ginnsasi. (*Passeri.*)

GIOLFINO, NICCOLO, painted about 1530. Venetian School. He is called Ursino by Vasari, and was the master of Paolo Farinato. His works are chiefly in the churches of Verona, and his figures have much of the excellence of his distinguished scholar, Farinato; a good example is in the Berlin Gallery, the Madonna enthroned, with Saints.

GIORDANO, LUCA, *Cav.*, called from his despatch in execution, Fa Presto, *b.* at Naples, 1632, *d.* at Naples, Jan. 12, 1705. Neapolitan School. He first studied with Spagnoletto, and afterwards at Rome became a follower of Pietro da Cortona, and copied Paul Veronese, at Venice. Giordano imitated with ease the style of any artist, without forming any particular one of his own, though his prevailing style generally displays an amalgamation, as far as possible, with two such opposite styles—of the leading characteristics of Cortona and Spagnoletto, the general character of form and composition of the former, with the colour and deep masses of shade of the latter. Giordano left an immense profusion of works, executed with an apparently extraordinary facility and mastery of materials, whether oil or fresco; a few days sufficed for the painting of a large altar-piece; what to most men was much study and labour, was a mere pastime to Luca Giordano. He was invited, in 1690, to Spain by Charles II., and there executed many works, of which the principal is a ceiling in the

Escorial; he returned to Naples after the King's death, in 1702, where he died immensely wealthy, and with the reputation of the greatest painter of his age.

*Works.* In the church de' Padri Girolamini, at Naples, the fresco of Christ driving the Buyers from the Temple: others in Santa Brigida: the ceiling frescoes of San Martino: the Judgment of Paris, in the Berlin Museum: the Taking Down from the Cross, at Schleissheim: and some others at Munich, Dresden, and St. Petersburg, are among his most characteristic works. He also executed some beautiful etchings. (*Dominici.*)

GIORGIONE, the common designation, from his large stature, of GIORGIO BARBARELLI, of Castelfranco, *b.* 1477, *d.* 1511. Venetian School. This distinguished painter was the fellow pupil and rival of Titian, in the school of Giovanni Bellini. The early works of Gorgione are somewhat hard in the outlines, after the manner of the *quattrocento* painters. But he soon emancipated himself from the constraint to which art was at that time subject, and displayed a freedom and largeness of design, and a modified breadth of colour, combined with richness, and an effective light and shade hitherto unknown, at least in Venice. He was further distinguished for a general objective truth of representation; Vasari says he never painted without a model. His pictures are evidently accurate in costume, and the various stuffs are admirably painted.

Giorgione executed many works in fresco, but these have all perished, and as he painted many portraits, his more important works in oil were never numerous, and those that can be positively certified are very few.

Giorgione is said to have owed much of his enlargement of style to the works of Leonardo da Vinci; but he went

beyond him in breadth of effect, and still more in colour. His early pictures sometimes contain allegorical allusions not always easy to be understood. He excelled most of the Venetians in his landscape backgrounds; they have a great clearness and warmth of colour, and a massive breadth of foliage, then new, but which eventually became characteristic of the Venetian painters. The Manfrini Gallery contains some fine portraits by Giorgione.

*Works.* Treviso, in the Monte di Pietà, an Entombment, or Pietà, fresco. Venice, the Academy, a Sea Storm allayed by St. Mark, &c.; a portrait: Scuola de' Sartori, Sant' Omobono: Manfrini Gallery, the Astrologer (an early work); a Lady with a Lute, the daughter of Palma Vecchio. Brescia, Lecchi Gallery, Orpheus and Eurydice: Cathedral, a Nativity. Florence, Uffizj, a Warrior, with Esquire; a Maltese Knight; a Judgment of Solomon; the Infant Moses and Pharaoh; an allegory: Pitti Palace, a Concert; a Nymph pursued by a Satyr; the Finding of Moses. Rome, Borgese Gallery, Heads of Saul and David. Milan, Brera, St. Sebastian; the Ambrosiana. Vienna, Imperial Gallery, David with the Head of Goliath. Dresden Gallery, Jacob meeting Rachel. Munich Gallery, Vanity; and the portrait of Himself. Leuchtenberg Gallery, the Adoration of the Shepherds; a Madonna and Child; Herodias with the Head of John the Baptist. Berlin Gallery, two Portraits. Louvre, a Holy Family, with St. Sebastian and St. Catherine; a Rural Concert. England, National Gallery, the Death of St. Peter Martyr; and a Warrior adoring the Virgin, attributed to Giorgione. (*Vasari, Ridolfi.*)

GIOTTINO, TOMMASO DI STEFANO, called GIOTTINO, *b.* 1324, *living* 1368. Tuscan School. This painter is said to

have acquired the name of Giottino, from his successful imitation of Giotto; but it appears, from the old book of Florentine painters, that his name was not Tommaso, but Giotto; he was the son of Stefano, who had been a scholar of Giotto. Vasari commends Giottino for many excellences—for the grace of his figures, the correctness of his design, the beauty of his heads, and for the harmony of his colouring.

*Works.* Florence, the Uffizj, the Dead Christ; the two Holy Women; and Nicodemus. Santa Croce, in the Bardi Chapel, scenes from the Life of San Silvestro, and, according to Vasari, at Assisi, in San Francesco (in the lower church), the Coronation of the Virgin; but this is attributed by Fea to a Frate Martino (1347). There are some remains of Giottino's work here in the chapel of San Niccolo. (*Vasari.*)

GIOTTO, called also GIOTTO DI BONDONE, *b.* at Vespignano, in 1276, *d.* at Florence, Jan. 8, 1336; or rather, according to modern reckoning, 1337. Tuscan School. The position of Giotto in the history of modern art is most important, for though his master Cimabue was an unquestionably great painter for his time, he was unable to cast off the fetters of Greek, or mediæval, traditions and custom; this reformation was completely effected by Giotto, who wholly forsook the Byzantine style. His drawing, however, is hard, and he paid little attention to perspective or chiaroscuro, and his colouring is feeble; but in composition and expression he made such advance as to mark by his works the era of a new epoch of art. Giotto was also the first real portrait-painter among the Italians. His close observance of Nature gave him the faculty of representing individualities, and he could equally well delineate, also, with grandeur and dramatic power, when re-

quired by the subject. His landscape backgrounds are natural. He was an able architect, and in his pictures he ornamented his buildings with characteristic taste, colouring them red, azure, and yellow, according to the polychromic system, whether by colour or varicoloured marbles, prevailing at his time. The practice of foreshortening was derived from his example. Of his actual portraits some very interesting examples were discovered in 1840, in the palace of the Podestà, at Florence, including that of his friend Dante. He improved the art of working mosaic; and, as an architect, the Campanile adjoining the Duomo of Florence, built after his designs, is an example of his ability.

The story of Giotto is more like romance than reality; he was a shepherd boy, and one day while tending his father's sheep, he was surprised, in the act of drawing one of them with chalk on the ground, by the great painter Cimabue, who was so much struck with the extraordinary ability displayed by the boy, that he took him home with him to Florence to make a painter of him. Giotto's works are still sufficiently numerous to admit of a thorough appreciation of his powers, though many have perished. Some, as the Seven Sacraments in the church of the Incoronata, at Naples, have been wrongly attributed to Giotto, who died sixteen years before that church was built: and nearly eleven before the Marriage, introduced in illustration of the sacrament of matrimony, was celebrated. The Royal Chapel at Naples, painted by Giotto for King Robert, and noticed by Petrarch, was in the Castell Nuovo. Also the Last Supper, in Santa Croce, is now attributed to his scholar, Taddeo Gaddi. Giotto has the credit of having introduced pure fresco-painting, but this is likewise doubtful. It is a singular fatality in



criticism, that Giotto, Masaccio, and Giorgione, painters who have all marked eras, have received the greatest praise for works which time has shown to have been erroneously attributed to them. Epochs must necessarily be established more by co-operation than by individual efforts.

*Works.* Assisi, lower church of San Francesco, allegorical representation of the Three Vows of the Franciscans, "Poverty, Chastity, and Obedience" (and possibly Mars). Florence, the Hall of the Podestà, the Commonwealth, under the form of a Judge: in the chapel of the same, the portraits of Dante, Brunetto Latini, and Corso Donati: Academy, twenty-two representations, parallels from the Lives of Christ, and of St. Francis: Santa Croce, a Coronation of the Virgin in the Baroncelli Chapel. Rome, in the Vestibule of St. Peter's, the mosaic of the "Navicella." Padua, in the Arena Chapel, forty-three frescoes of scenes from the History of the Virgin and of Christ; allegorical figures of Virtues and Vices; and a large representation of the Last Judgment. Berlin Gallery, a Madonna and Child; the Descent of the Holy Ghost; and a Miracle performed by St. Francis. Paris, Louvre, St. Francis receiving the Stigmata. (*Vasari, Rumohr.*)

GIUNTA. [PISANO.]

GIUSTI, ANTONIO, *b.* at Florence, 1624, *d.* 1705. Tuscan School. He studied under Cesare Dandini and Mario Balassi, and painted with ability landscapes and animals, as well as portraits and history. (*Lanzi.*)

GIOVENONE, GIROLAMO, of VerCELLI, living 1514-16. Milanese School. In the church of the Augustines, at Milan, is a picture of the Resurrection, by Giovenone, who was the first master of Gaudenzio Ferrari. (*Lanzi.*)

GOZZOLI, BENOZZO, *b.* at Florence 1424, *living* 1485. Tuscan School. He

was the son of Lese di Sandro, and the scholar of Fra Angelico da Fiesole; his early works, those in the cathedral at Orvieto, in the churches of San Fortunato and San Francesco at Montefalco, display a great affinity with those of his master, in their gentle simplicity of expression and cheerful colouring; the first were painted with Fra Giovanni: later, however, he displayed peculiarities differing widely from the characteristics of that painter, as in the Riccardi Chapel, and in the Campo Santo of Pisa. His peculiar taste was as decidedly *objective* as that of Fra Angelico was *subjective*. Benozzo delighted in the beauty of the material world, and he loved to represent Nature under all its picturesque aspects. He displays the most varied resources in his rich landscape backgrounds, which he was about the first to introduce—in the architectural accessories and decorations, and in the introduction of all kinds of birds, animals, &c., in the scene, especially dogs. He introduced also portraits, and was fond of crowds of figures; these, when taken singly, are often graceful, and always natural; but he did not quite attain to the masculine character and substantial style of the figures of his great model, Masaccio. Benozzo's are the first works having real pretensions to high qualities of art which were executed in the Campo Santo, yet, though admirable and charming as some of these works are—as the Drunkenness of Noah, the Marriage of Rebecca, and Moses in the Wilderness—our praise requires some modification when we recollect that Benozzo was still living in Raphael's infancy; he belongs to Vasari's second period, and was, on the whole, one of the greatest of the *quattrocentisti*.

*Works.* Orvieto, in the chapel of the Madonna di San Brizio (1447), the Apostles and Martyrs, which form a

part of the Glory in the Last Judgment begun by Fiesole. Montefalco, near Foligno, San Fortunato, and San Francesco, some frescoes (1450-2). Florence, Palazzo Riccardi (1459), the decorations of a chapel, representing the Journey of the Three Kings. San Gimignano di Valdelsa, in Sant Agostino, Life of that Saint (1464-5). Volterra, Cathedral, and San Girolamo. Perugia, Gallery of the Academy, Madonna and Child (1456). Pisa, Campo Santo, twenty-four scenes from the Old Testament, from the time of Noah to the Visit of the Queen of Sheba to Solomon (1469-85). Munich Gallery, Adoration of the Kings. Berlin Gallery, the Annunciation. Louvre, the Glory of St. Thomas Aquinas. (*Vasari, Gaye.*)

GRAMMATICA, ANTVEDUTO, *b.* near Rome in 1571, *d.* 1626. Sieneſe School. A pupil of Domenico Perugino. Pictures by him are in Santa Maria in Trastevere, and San Giacomo degli Incurabili at Rome. He was a distinguished portrait-painter. (*Baglione.*)

GRANACCI, FRANCESCO, *b.* at Florence 1469, *d.* 1544. Tuscan School. A fellow student with Michelangelo under Ghirlandajo, and the intimate friend and imitator of that great artist, in the new style first fully developed by him in the "Cartoon of Pisa." There are some good pictures by Granacci in the Pitti Gallery, and in that of the Uffizj; also a Madonna and Saints, and a series of small pictures in the Academy representing the Life of Sant' Apollonia. In his Assumption of the Virgin, formerly in San Pietro Maggiore, now in the Rucellai Palace, the style of Michelangelo is closely followed; in the same collection is a Holy Family, one of his most charming works. (*Vasari, Gaye.*)

GRANDI, ERCOLE, called Ercole da Ferrara, *b.* 1491, *d.* 1531. Ferrarese

School. A scholar of Lorenzo Costa, whose manner he followed. His chief works were the frescoes in the church San Pietro Martire in Bologna, now demolished; some portion of the frescoes are preserved in the Tenara Palace. Two pictures by Grandi are in the Dresden Gallery, Christ on the Mount of Olives, and Christ bearing His Cross; and there is a Conversion of St. Paul by him in the National Gallery, London. (*Baruffaldi.*)

GRIMALDI, GIO. FRANCESCO, called Il Bolognese, *b.* 1606, *d.* at Rome 1680. Bolognese School. A scholar and a relative of the Carracci, a good portrait-painter, and correct designer of the figure, though he preferred landscape painting, and latterly devoted himself chiefly to this branch. He was employed in the Vatican, and the Gallery at Monte Cavallo by Innocent X.; and also in 1648-50 by Louis XIV. and the Cardinal Mazarin in the Louvre. On his return to Rome he was also much patronised by Alexander VII. and Clement IX. There is a series of landscapes by Grimaldi in the Colonna Gallery; although inferior to Annibal Carracci in execution, they are works of superior merit in this comparatively-neglected department of the art in Italy. Grimaldi also etched many good plates; he engraved some of Titian's landscapes. (*Mulvasia.*)

GUARDI, FRANCESCO, *b.* at Venice 1712, *d.* 1793. Venetian School. Painted views of Venice in the style of Canaletto, whose scholar he was; but though the imitator of his master, he did not attain the architectural precision of Canaletto, and his execution is loose. In the Louvre are seven pictures by Guardi.

GUARIENTI, PIETRO, *d.* about 1765. Bolognese School. A Veronese, and a scholar of J. M. Crespi. He was made Director of the Dresden Gallery by Augustus III., and wrote

the additions to Orlandi's *Abecedario Pittorico*, published at Venice, 1753.

GUARIENTO, painted 1360. The oldest painter of Padua, where, in the choir of the Eremitani di Sant'Agostino, he executed some frescoes, allegories in chiaroscuro, of the planets. They were badly restored in 1589. Brandolese praises the style of Guariento's figures for those times. The Academy also possesses some fragments of his frescoes.

GUBBIO, ODERIGI DA, *d.* about 1300. Umbrian School, and considered the founder of the School of Bologna. He is mentioned by Dante as excelling in the art of miniature, and by Vasari as a friend of Giotto. He was rather the contemporary of Cimabue, and Dante (*Purgatorio*, c. xi.), in alluding to miniature painting, speaks of Oderigi as 'L'onor d'Agobbio, e l'onor di quell' arte.'

GUERCINO. [BARBIERI.]

GUIDO RENI, (commonly called GUIDO,) *b.* at Calvenzano near Bologna, Nov. 4, 1575, *d.* Aug. 18, 1642. Bolognese School. Studied first under Denis Calvart, from whom, in 1595, he passed to the school of the Carracci. About 1602 Guido visited Rome, where he remained about twenty years, when he returned and settled in Bologna, and established a great school there. He painted in fresco and in oil. Guido had various styles: his earliest works were painted much in the forcible manner of Michelangelo da Caravaggio, which he laid aside at Rome for one more in accordance with the prevailing taste of that school and of his own masters the Carracci, eclectic, ideal, and ornamental, as exemplified in his great work, the *Aurora* of the Rospigliosi Palace: in this second manner, however, he preserved his effective light and shade. Latterly his habits and consequent circumstances led him into a negligent manner, and

though he preserved a peculiar *ideal*, of which the Niobe seems to have been the type, he became extremely slight in execution, cold and silvery in colour, and instead of expression, substituted an empty sentimentality. Guido professed to have an *ideal*, and said that the model was of no consequence; some of his Magdalens were painted from his colour grinder, the idea was "*in testa*," as he expressed it.

Guido's pictures are chiefly scriptural or mythological; he painted few portraits; of the two former classes there are between two and three hundred in the various galleries of Europe.

Guido led an extravagant and dissipated life, and though in the receipt for many years of a princely income, he died in debt. When he first returned to Bologna his charges were moderate, but eventually he commanded 25 guineas for a head, 50 for a half-length, and 100 for a full-length figure, enormous prices at that period. Domenichino received only 10 guineas for his great picture of the "Communion of St. Jerome" in the Vatican.

*Works.* Bologna, Gallery of the Academy, the Coronation of the Virgin (c. 1595); the "Madonna della Pietà;" the Murder of the Innocents; the Crucifixion; the Madonna and Child, in glory with San Petronio and other Saints; and five other pictures. Rome, Vatican, Crucifixion of St. Peter (a remarkable work of Guido's first manner); Rospigliosi Palace, in the Garden House, Phœbus and the Hours preceded by Aurora (in his second manner, and commonly considered the painter's master-piece); San Gregorio, Martyrdom of St. Andrew. Naples, San Martino, in the choir, the Nativity (unfinished). Dresden Gallery, "Ecce Homo." Munich Gallery, Assumption of the Virgin. Berlin Gallery, St. Paul and St. Anthony in the Wilderness; the Trinity; Venus, &c. In the Louvre

are twenty pictures by this painter, in his various manners. In the National Gallery there are eight characteristic examples, of which the small Coronation of the Virgin is a remarkable early work. (*Malvasia, Passeri, Villot.*)

GUINACCIA, DEODATO, *b.* at Naples about 1510, *living* 1580. Neapolitan School. A Messinese painter, the principal scholar of Polidoro da Caravaggio, whose picture of the Nativity, in the Chiesa dell' alto Basso, he finished. In the church of the Confratria de Pellegrini is a Trinity by Guinaccia (1577), painted completely in the style of Polidoro; and in San Salvatore de' Greci is the Transfiguration by him; besides some few other works, well drawn, and remarkable for natural truth and force. (*Hackert.*)

GUISONI, FERMO, painted 1540–68. Lombard School. A native of Mantua, and one of the best scholars of Giulio Romano, from whose cartoons he painted the Call of St. Peter and St. Andrew, in the dome of the cathedral at Mantua. In Sant' Andrea is an original picture of the Crucifixion by Guisoni.

IMOLA, INNOCENZIO DA, the name by which Innocenzio Francucci is commonly known, *b.* at Imola 1494, *d.* at Bologna about 1550. Bolognese School. He studied first under Francia, with whom he was placed in his fifteenth year, and later in Florence under Mariotto Albertinelli, and he eventually became a zealous admirer of the works of Raphael; he has borrowed entire figures from the works of that painter in his own compositions, and appears to have constantly made him his model. Innocenzio settled finally in Bologna, where he is now best seen. His works resemble those of Francia and the earlier works of Raphael, to whom some are probably even now attributed.

Innocenzio was modest and retired, and led a secluded life.

*Works.* Bologna Gallery, the Archangel Michael destroying the Dragon, the Virgin and Child in glory above, a large altar picture, from San Michele in Bosco (1517); a Holy Family: church of the Servi, the Annunciation: San Salvatore, the Crucifixion (1549): San Giacomo, the Marriage of St. Catherine. Faenza, the cathedral, a fine altar-piece of the Madonna, (1526). Rome, Borghese Palace, two Holy Families. Berlin Museum, the Madonna enthroned in the clouds, with San Petronio and other Saints. Munich, the Madonna in glory, with Saints. (*Vasari, Malvasia.*)

IMPARATO, FRANCESCO, *b.* about 1520, *d.* about 1570. Neapolitan School. Studied first under Gio. Filippo Criscuoli, and afterwards at Venice under Titian; he was an able colourist.

*Works.* Naples, San Severino, the Annunciation: church of St. Peter Martyr, a picture of St. Peter: Sta. Maria Nuova, the Martyrdom of St. Andrew. (*Dominici.*)

LAMA, GIO. BATTISTA, *b.* about 1670, *d.* about 1740. Neapolitan School. A scholar of Luca Giordano and Paolo de Matteis. He painted historical and mythological subjects, in small, distinguished for effective colour and light and shade. His works are to be seen chiefly in private collections at Naples. (*Dominici.*)

LAMA, GIO. BERNARDO, *b.* about 1508, *d.* 1579. Neapolitan School. He studied first under Gio. Antonio D'Amato, and afterwards under Polidoro da Caravaggio. He adopted, however, more of the style of his friend and contemporary Andrea di Salerno, the Neapolitan Raphael.

*Works.* Naples, Studj Gallery, De-

position from the Cross: San Giacomo de' Spagnuoli, the Deposition from the Cross: San Lorenzo, the Stoning of Stephen. (*Dominici*.)

LAMBERTI, BONAVENTURA, *b.* at Carpi about 1651–52, *d.* at Rome, Dec. 19, 1721. Roman School. Scholar of Carlo Cignani, whose manner he imitated, and he is numbered by Mengs among the most successful of the followers of that painter.

His principal work at Rome is San Francesco di Paola, in Santo Spirito de' Napolitani; and there are many in the Casa Gabrieli. (*Lanzi*.)

LAMBERTINI, MICHELE DI MATEO, painted 1443–69. Bolognese School. The scholar of Lippo Dalmasio. He was much praised by Albani, and seems to have painted with great softness and delicacy for the period in which he lived, and must be accounted among the best painters of his time. In the gallery of Bologna is a Pietà by Michele, painted in 1468. (*Malvasia*.)

LANA, LODOVICO, *b.* 1597, *d.* at Modena, 1646. Lombard School. He studied at Ferrara, under Ippolito Scarsellini: but followed the manner of Guercino, and settled in Modena. His heads of old men have much dignity. He established an academy at Modena. In the church of the Madonna del Voto, in that city, are the Crucifixion, and a picture of the Plague, at Modena, by Lana. He also etched a few plates. (*Lanzi*.)

LANDRIANI, PAOLO CAMILLO, called IL DUCHINO, *b.* about 1560, *d.* at Milan, about 1618. Milanese School. The scholar of Ottavio Semini. He is noticed by Lomazzo as one of the cleverest young men of his time. The churches at Milan contain some of his altar-pieces: In Sant' Ambrogio is the Nativity. (*Lanzi*.)

LANFRANCO, GIOVANNI,  *Cav.*, *b.* at Parma, 1581, *d.* at Rome, November

29, 1647. Bolognese School. He was the scholar of the Carracci, and an imitator or emulator of the style developed in the cupolas of Correggio. Foreshortening became a principal pursuit and a passion with Lanfranco, and he belongs thoroughly to the school of the *Macchinisti*. His first great lessons were with Annibale Carracci, in the Farnese Palace at Rome. Some years afterwards he became himself one of the principal fresco-painters of Rome, especially during the pontificate of Paul V., when he executed vast frescoes in Sant' Andrea Della Valle, and other Roman churches. Lanfranco was the special rival of Domenichino at Rome and at Naples. The cupola of Sant' Andrea is one of the triumphs of Italian fresco-painting. Another of Lanfranco's great Roman works is the tribune of San Paolo à Catinari: he died on the day that these frescoes were uncovered. His works are also extensive and numerous out of Rome. He had prodigious power as a fresco-painter, but even his greatest works came more strictly under the category of the ornamental than any other class: he aimed at a pleasing, and, perhaps, imposing, general effect, and succeeded; and to render such colossal figures as those of the cupola of Sant' Andrea, both pleasing and effective from below, necessarily demands profound judgment and skill, both of execution and distribution, while the ordinary qualities of the painter are utterly without avail. Lanfranco has executed some good oil pictures, but they are not numerous: he also etched a few plates.

*Works.* Rome, Sant' Andrea della Valle, cupola, the Assumption of the Virgin; San Paolo à Catinari, tribune. Florence, Uffizj, tribune, St. Peter. Naples, San Gennaro, the Capella di Tesoro, cupola; Gesù cupola; SS. Apostoli; Certosa di San Martino.

Berlin Museum, two sacred subjects. Louvre, four sacred and one mythological subject. (*Bellori.*)

LANINI, BERNARDINO, of Vercelli, painted 1546, *d.* about 1578. Lombard School. A scholar of Gaudenzio Ferrari, and at first an imitator of his style, but with less force than his model. He afterwards enlarged his style, combining some of the characteristic qualities of Leonardo da Vinci, and the Venetians; and he became one of the principal of the Milanese painters.

*Works.* Milan, San Nazaro Grande, the Last Supper; San Celso, St. Catherine; Sant' Ambrogio, chapel of St. George; Brera, two Holy Families. Vercelli, San Cristoforo, Scenes from the Life of the Magdalen; San Giuliano, a Pietà (1547). Novara, the cathedral, Sibyls, &c.; others at Legnano and Saronno. (*Lomazzo, Lanzi.*)

LANZANI, ANDREA, *b.* at Milan about 1645, *d.* at Vienna, 1712. Lombard School. He studied under Luigi Scaramuccia at Milan, and under Carlo Maratta at Rome: but later the works of Lanfranco were his principal models. He painted in an effective, showy manner. His works are chiefly at Milan: he lived latterly at the Court of Vienna, where he was knighted. (*Pascoli.*)

LAPPOLI, GIO. ANTONIO, *b.* at Arezzo, 1492, *d.* 1552. Tuscan School. The son of Matteo Lappoli, and scholar of Domenico Pecori, at Arezzo, and Jacopo da Pontormo, at Florence, where he became the friend of Perino del Vaga, and of Il Rosso. He practised first in Arezzo, then in Rome, whence he was driven by the sack of 1527, and finally settled at Arezzo, where, and in the neighbourhood, he executed works in fresco and in oil. In Arezzo are still some of his works in the churches, but more in private collections. (*Vasari.*)

LAURATI. [LORENZETTI, PIETRO.]

LAURETI, TOMMASO, called SICILLIANO, *b.* at Palermo about 1520, *d.* at Rome about 1600. The scholar of Sebastiano del Piombo, at Rome. He painted chiefly at Bologna, where he lived many years; but also at Rome, whither he was invited by Gregory XIII., to paint the ceiling of the Sala di Constantino in the Vatican. He was the second President of the Academy of St. Luke.

*Works.* Bologna, San Giacomo Maggiore, the Resurrection; and the Burial of Sant' Agostino. Rome, the Capitol, a saloon in fresco, the History of Brutus; the ceiling of the Sala di Constantino. (*Baglione.*)

LAURI, FILIPPO, *b.* at Rome, 1623, *d.* 1694. Roman School. The brother of Francesco Lauri, and a scholar of Caroselli. He painted a few altarpieces, but succeeded best in Bacchalian and mythological subjects, with landscape backgrounds. Claude employed him to insert figures in his pictures. In the Louvre are a "Sacrifice to the God Pan," and "St. Francis of Assisi in Extasy." (*Pascoli.*)

LAZZARINI, GREGORIO, *b.* at Venice, 1655, *d.* at Villabona, 1730. Venetian School. He was originally a barber's apprentice, but became the scholar of Francesco Rosa, and forsook the *Tenebrous* school for one more in accordance with the historic fame of Venice. Zanetti asserts that his picture at Venice of San Lorenzo Giustiniani at San Pietro in Castello, is the finest production of the Venetian School of the eighteenth century. Lanzi terms Lazzarini, for *form*, the Venetian Raphael. Many of his works were still in the public buildings of Venice in Zanetti's time. He painted the Victories of the Doge Francesco Morosini in the Sala dello Scrutinio, in the Ducal Palace.

LECCE, MATTEO (PEREZ) DA, was in reputation at Rome in the Pontificate of Gregory XIII. (1572-85.) The accounts of this painter are singularly discrepant. He was a native of Lecce, in the kingdom of Naples, and probably of Spanish descent. He belonged to the anatomical school in taste, and is distinguished for having undertaken to paint the Fall of the Angels on the opposite wall to the Last Judgment by Michelangelo, in the Sistine Chapel. After the completion of this work he passed to Malta, where he painted much, and thence to Spain. Here he lived some years, from about 1583 to 1587, and executed several important works at Madrid and at Seville, some of which still remain at Seville. From Spain, where Perez accumulated considerable wealth, he proceeded to "the Indies" (probably Spanish South America). Here he lost his wealth, and died in great poverty, according to Baglione; but, according to Cean Bermudez, he died in Rome in 1600. In the church of Sant' Eligio *Degli Orefici*, the great altar-piece is by this painter.

LEGNANT, STEFANO, called LEGNANINO, to distinguish him from his father, a portrait-painter, *b.* at Milan, 1660, *d.* 1715. Lombard School. The son and scholar of Cristoforo Legnani. He studied also under Carlo Cignani at Bologna, and Carlo Maratta at Rome. He worked in fresco as well as in oils, at Milan, Turin, Genoa, and Novara. He was one of the most distinguished Lombard painters of his century. The cupola of San Gaudenzio at Novara, is considered his principal work: he was also a portrait-painter; his own by himself is in the Brera.

LELLI, GIO. ANTONIO, *b.* at Rome 1591, *d.* Aug. 3, 1640. Roman School. A scholar of Cigoli. He painted chiefly easel pictures in oil for private collections; but the churches at Rome con-

tain also some of his works. In San Matteo in Merulana is an Annunciation; and in the Convent della Minerva, the Visitation, in fresco, by Lelli. (*Baglione*.)

LEONBRUNO, LORENZO, *b.* at Mantua in 1489, living in 1537. The follower of Andrea Mantegna, and the scholar of Lorenzo Costa. He was the principal native painter of Mantua, and was a pensioner of the Duke Federico Gonzaga, but appears to have been wholly obscured by the establishment of Giulio Romano at Mantua. He was also architect and engineer. His ascertained pictures are in oil, extremely scarce, and were quite unknown to Lanzi. At Mantua, in private possession, are a St. Gerome; a Judgment of Midas; and a Pietà, of good style, according to Coddè, in his recent work on the artists of Mantua, who is the first writer to notice this painter.

LEONI, or LIONI, *Cav.* OTTAVIO, called IL PADOVANINO from his origin, *b.* in Rome, 1574, *d.* 1628. Roman School. The scholar of his father Lodovico. He was a distinguished portrait-painter, one of the most celebrated of his time, but also executed a few altar-pieces for the churches of Rome. He was President of the Academy of St. Luke. He is well known likewise as an engraver: he etched many excellent portraits from his own pictures or drawings. The dates range from 1623 to 1628. His strict application to these plates was, according to Baglione, the immediate cause of his death.

*Works.* Rome, Sant Eustachio, an Annunciation; Santa Maria della Minerva, the Virgin and Child, with San Giacinto adoring. (*Baglione, Bartsch*.)

LIBERALE DA VERONA, *b.* about 1441, *d.* about 1526. Venetian School. Studied under Vincenzo di Stefano, and was an imitator also of the works of Jacopo Bellini and of Andrea Man-

tegra. His execution is hard, but the expression of his heads is occasionally graceful, and his works are finished with great care. Liberale was also in the earlier part of his career a laborious miniature-painter, or illuminator of books and MSS.: the recorded payments for such work are considerable.

*Works.* Verona, the Duomo, an Adoration of the Kings: the Vesco-vado, in the chapel, the Adoration of the Kings; and the Birth and the Assumption of the Virgin. Milan, the Brera, San Sebastian. Chiusi, cathedral, Illuminated Books, those executed in 1467-9 for Montoliveto Maggiore. Siena, in the library of the Duomo, an Illuminated Missal (1470-4). Berlin Gallery, on wood, with the inscription *Liberalis Veronensis me fecit* 1489, the Virgin and Child enthroned, with Saints. (*Vasari.*)

LIBERI, *Cav.* PIETRO, *b.* at Padua, 1605, *d.* Oct. 18, 1687. Paduan and Venetian Schools. Scholar of Varotari, called Il Padovanino, and considered by some the best draftsman of the Venetian School. He studied the works of the great masters at Rome, at Parma, and at Venice, and formed for himself a manner partaking of something of every style. He had two manners, a bold and careless, and a minute and laborious; the former, as he explained, for the expert and intelligent, the latter for the ignorant. He was the first President of the Academy of Painters of Venice. Liberi painted many pictures for the churches at Venice, but he preferred gallery subjects of a lighter nature, consisting of mythological and allegorical scenes, and especially naked Venuses after the manner of Titian, whence he was sometimes called Libertino. Among his greater works are accounted, the Battle of the Dardanelles, in the Ducal Palace: and the Slaughter of the Innocents, in the church of Ognissanti, at Venice: Noah

leaving the Ark, in the cathedral at Vicenza: and the Deluge, in Santa Maria Maggiore, at Bergamo. In the Berlin Museum is Acteon metamorphosed by Diana into a Stag. (*Zanetti, Lanzi.*)

LIBRI, GIROLAMO DAI, *b.* at Verona, 1472, *d.* July 2nd, 1555. Venetian School. He was the son of Francesco, an illuminator, hence called Dai Libri, a surname which descended to Girolamo, who was a great painter in the ordinary sense of the word, as well as a masterly illuminator of books or manuscripts. Girolamo's greater works are his Madonnas, in which, though he lived far in the sixteenth century, it has been observed we see none of those peculiarities or mannerisms of the schools which have more or less characterised even the greatest art epochs, in which mere technical or physical qualities have too often prevailed. Girolamo dai Libri worked more in the spirit of the *quattrocento* painters—Mantegna, Perugino, or Bellini. He executed many illuminations for church services of Verona, which appear to be now dispersed: those especially praised by Vasari are lost.

*Works.* Verona, Sant' Anastasia, a Madonna enthroned, with Saints: similar subjects in San Giorgio in Braida, Santa Maria in Organo, and San Tommaso Cantuariense. Palazzo del Consiglio, Gallery, a Nativity; a Madonna enthroned, with Saints; and other works. Berlin Museum, a Madonna enthroned, with Saints and Angels. (*Vasari.*)

LICINIO, *Cav.* GIO. ANTONIO, called, from his birth-place in the Friuli, IL PORDENONE, *b.* 1483, *d.* 1539. Venetian School. He was the scholar of Pellegrino da San Daniele; he is sometimes called Cuticelli, from his mother's name, and also Di Regillo. Pordenone is one of the most distinguished of the Venetian fresco-painters; he formed



his style, perhaps, independent of Giorgione or Titian, though decidedly stimulated by their example. He gave greater force of light and shade than Giorgione, and was a rival of Titian. His heads possess great breadth and dignity, though, as may be said of nearly all the later Venetians, they seldom exhibit any impassioned expression. Titian himself has not surpassed him in the richness, softness, and breadth with which he painted flesh. Like those of other great Venetians, the works of Pordenone have sometimes been attributed to Titian, and like that painter he was careless and superficial in his latest works. He was a distinguished portrait-painter. Bernardino Licinio, a relation of Pordenone, was also a good portrait-painter.

*Works.* Pordenone, cathedral, a Madonna, with St. Christopher, and his own Portrait. Venice, Manfrini Palace, a Portrait of himself with his Sons (there is a similar subject at Hampton Court); San Rocco; San Martino; San Cristoforo, and other works: Academy, a group of Angels; San Lorenzo Guistiniani with Saints; Sta. Maria dell' Orto. Udine, San Pietro Martire; the Annunciation (damaged by restoration, mentioned by Vasari as Pordenone's master-piece). Treviso, cathedral, frescoes (1520). Castel San Salvatore, frescoes, from Lucca, Palazzo Montecatini. Piacenza, Santa Maria di Campagna; cupola. Rome, Palazzo Quirinale; Borghese Gallery. Florence, Uffizj Gallery; and Pitti Palace. Berlin Gallery, Christ washing the feet of his Disciples, and the Woman taken in Adultery. Two fine pictures, the Finding of Moses and the Adoration of the Kings, at Burleigh House, attributed respectively to Titian and Bassano, are, according to Dr. Waagen, works of Pordenone. (*Vasari, Zanetti.*)

LIGOZZI, JACOPO, *b.* at Verona, 1543, *d.* at Florence, 1627. Tuscan

School. An able scholar of Paul Veronese, who established himself in Florence, and had a great influence on the Tuscan School; and while he added vigour to the colouring of the Florentines, he gradually adopted a severer style of drawing. He painted in fresco and in oils with equal skill; he was, however, an ornamental painter, and belongs to the School of the *Macchinisti*, those who painted *quadri di Macchina* pictures, remarkable for their size and more general effect. Agostino Carracci engraved some of his works.

*Works.* Florence, Ognissanti, frescoes in the cloisters; Santa Maria Novella, San Raimondo resuscitating an infant. Imola, the Scalzi, the four Crowned Saints, SS. quattro Coronati. Pescia, Conventual Friars, the Martyrdom of Santa Dorotea. (*Lanzi.*)

LILIO, ANDREA, called L'ANCONITANO, *b.* at Ancona, 1555; *d.* at Ascoli, 1610. Roman School. A scholar and follower of Federigo Barocci, and a close imitator of his style. He painted chiefly in fresco at Ancona, Fano, and Rome, in the churches and in the Vatican and Lateran Palaces. His master-piece is the Martyrdom of St. Laurence, in Santa Caterina, at Ancona. In the nave of Sta. Maria Maggiore, at Rome, he represented in fresco the Saviour washing the feet of his Disciples; and in the cathedral of Fano, a picture of All Saints (*tutt' i Santi*), is spoken of as a great work by Lanzi.

LIPPI, FILIPPINO, *b.* at Florence, 1460; *d.* at Florence, April 13, 1505. He occasionally signed himself *Filippinus de Florentia*. Tuscan School. He was the son of Fra Filippo Lippi, by Lucrezia Buti, and, in consequence of the early death of his father, the pupil of Sandro Botticelli. The scholar far surpassed his master in freedom and ease; indeed, in some works Filippino appears as one of the greatest historical painters of his time, while in

others we see perpetuated the mannered forms and draperies of Sandro Botticelli. Filippino completed the frescoes of the Brancacci Chapel in the Carmine at Florence, which were left unfinished by Maso da Panicale and Masaccio. The works of Filippino are—the Restoring the Youth to Life, part of which was painted by Masaccio; the Crucifixion of St. Peter; St. Peter and St. Paul before Nero or the Proconsul; and St. Peter liberated from prison. His figures are executed with peculiar energy and ease; the women are beautiful; the profiles of his Madonnas especially so; the men dignified, and the forms full of life; the emotions are forcibly expressed, as also the dramatic action, which is rendered with strict natural truth. He understood better the rendering of mere appearances—one of the most essential, though not the highest, qualities in pictorial art—than any of his contemporaries. Filippino's works are also distinguished for their rich architecture and other ornamental accessories, the result of the study of Roman antiquities. He is said to have been the first Florentine painter who adopted the ancient arabesques. Raphael, in his cartoon of Paul preaching at Athens, adopted the figure of St. Paul in the picture of that Saint visiting St. Peter in Prison, in the Brancacci Chapel. This figure till recently has been attributed to Masaccio; it is now, by Kugler and the editors of the new edition of Vasari (1846-54, seq. 12mo.), in lists accompanying plans of the chapel, given to Filippino, to whom Vasari gave it in his first edition, but the passage was omitted in the second. Rumohr, however, one of the earliest of the accurate investigators of the history of Italian art, in his *Italian Researches* (II. 246) gives the whole side wall on the left to Masaccio, with the exception of certain portions of the

Resuscitation of the Youth, executed later by Filippino; and Dr. Gaye, in his valuable *Carteggio Inedito D'Artisti* (II. 471-2), taking into consideration the distinction of style, assigns the fresco of St. Paul visiting St. Peter, positively to Masaccio, while he assigns the opposite fresco of the Liberation of St. Peter, to Filippino: in Kugler's Handbook, and in the new edition of Vasari referred to, no special notice whatever is taken of this fresco in the text. The most important fresco in the chapel, however, Peter and Paul before Nero, is now unanimously, with the exception of Rosini in his *History of Paintings*, assigned to Filippino, a restitution due to Rumohr and Gaye; for Vasari had himself, in his first edition, given it to Filippino, and the introduction of certain portraits in it, independent of the distinction of style, renders it impossible that either Masolino<sup>†</sup> or Masaccio can have executed that work; on the other hand, the fresco of the Fall, which has been attributed to Filippino, is now assigned to Masolino da Panicale.

*Works.* Florence, the Badia, the Virgin appearing to St. Bernard (1480): Uffizi, Virgin and Infant Christ (1485); Adoration of the Kings, marked on the back, *Filippus me pinxit de Lipis Florentinus, addi 29 di Marzo, 1426*: Brancacci Chapel, in the Chiesa del Carmine, about 1485, three frescoes and a portion of a fourth (mentioned above) from the Life of St. Peter: Santa Maria Novella, Strozzi Chapel, scenes from the Lives of the Apostles John and Philip (1487-1502). Rome, Santa Maria, Sopra Minerva, Capella Caraffa, the Glorification of the Madonna and of St. Thomas Aquinas (c. 1493). Bologna, San Domenico, the Marriage of St. Catherine (1501). Munich Gallery, Christ with the Stigmata appearing to the Virgin. Berlin Gallery, the Crucified Saviour; the Virgin and St. Fran-

cis; a Portrait and three subjects with the Virgin attributed to this painter.

LIPPI, FRA FILIPPO, *b.* at Florence, 1412; died at Spoleto, October 8, 1469, aged 57. Tuscan School. Fra Filippo was the son of Tommaso Lippi, who died when his son was only two years old: his mother died soon after he was born; and he was placed by an aunt in the Carmelite Convent Del Carmine, when only eight years old. He showed such a taste for drawing that the Prior allowed him to spend much of his time in watching Masaccio, then, about 1425, engaged in his fresco of "the Consecration of the Carmine" in the cloister of the convent, by the side of which, in his seventeenth or eighteenth year, Filippo painted a fresco of "the Confirmation of the Rules of the Carmelites." In 1430 Filippo left the convent and went to Ancona; here he was captured by a pirate, and sold as a slave in Africa. In 1435 he recovered his liberty, and recommenced his career at Naples, but shortly returned to Florence, and painted, for Cosmo de' Medici, an "Adoration of the Madonna," which is now in the gallery of the Uffizj. He then commenced a succession of great works for Florence, Fiesole, Arezzo, and Prato. While engaged at Prato, where are his most important works, he, in 1458, carried off from the Convent of Santa Margherita Lucrezia Buti, a young Florentine lady who was being educated at the convent, and he had a son by her called Filippino Lippi, who also became a great painter. Lucrezia would not return to her relations, and Vasari alludes to a vague report that they poisoned Filippo, out of revenge for the disgrace which he had brought upon the family; a fact, however, of which there is not the slightest evidence, and scarcely mere probability, as Filippo died eleven years after the abduction of Lucrezia Buti. Fra

Filippo excelled, for his time, in an extraordinary degree, in many of the highest departments of painting; in its technical development, in invention, in drawing, in colouring, and in chiaroscuro, he must be accounted among the greatest of the Italian painters, from Masaccio to Raphael inclusive. Many of his works have perished, but many are still preserved, of which the Coronation of the Virgin, in the gallery of the Academy at Florence is an admirable example.

As a man devoted to pleasure, he could not, as he did not possess it, imbue his works with that lofty piety which distinguishes Fra Giovanni da Fiesole; his merits were more material, and his highest qualities of a simple social character. He was, however, a great painter, and in tone was the precursor of Fra Bartolomeo and Leonardo da Vinci. His figures are often grand, and his draperies are massive and majestic.

*Works.* Prato, choir of the Duomo, the Lives of St. Stephen and of John the Baptist: transept of the cathedral, the Death of St. Bernard (1451-63). Spoleto, choir of the cathedral. Florence, Academy, a Coronation of the Virgin, for which Filippo was paid 1200 lire or francs in 1447, when money was worth twenty times what it is now; it was formerly in the church of Sant' Ambrogio, and is the finest picture by Filippo in Florence; two others are in this collection, representing the Virgin and Child, with Saints: Pitti Palace, Madonna and Child, with St. Anne, &c.: Uffizj, St. Augustine writing. Berlin Gallery, the Virgin adoring the Infant Christ, with the Father, St. John, and St. Bernard, marked FRATER PHILIPPUS F. Munich, the Annunciation. Louvre, the Nativity; and the Virgin and Child adored by two Saints. The frescoes of Filippo in the Carmine, were all destroyed

by the fire of 1771. (*Vasari, Rumohr, Gage.*)

LIPPI, LORENZO, *b.* at Florence, 1606, *d.* 1664. Tuscan School. He was the scholar of Matteo Roselli, and a follower of Barocci and of Santi di Tito. He was also the friend of Salvatore Rosa, and likewise a poet; he published a burlesque poem entitled, *Malmantile Racquistato*. In the Florentine Gallery is a picture of the Crucifixion, by Lippi. Baldinucci notices, among many other works, a "Triumph of David," which constituted a family portrait of the seven-teen children of Angelo Galli.

LODI, CALISTO (PIAZZA) DA, painted 1524—56. Venetian School. He was the son of Martino Piazza, and the scholar of Titian, in whose large style he painted. His earlier works are in the style of Giorgione: his later have the powerful effect of Titian; and he is particularly distinguished as a colourist in fresco; in the opinion of Lomazzo, not to be surpassed in that respect. His principal frescoes are at Lodi; where are also works by Albertino and Martino Piazza, called Da Lodi: the former lived at the court of Francesco Sforza, at Milan, and is praised by Lomazzo for his skill in perspective.

*Works.* Brescia, Santa Maria di Calchera, the "Visitation," signed, *Calixtus Laudensis fecit, 1525*: in the sacristy of San Clemente, a Nativity (1524); Lecchi Gallery, Madonna and Saints, reputed to be one of the finest pictures in Brescia. Lodi, church dell' Incononata, scenes from the Lives of Christ, of the Virgin, and of John the Baptist. Milan, Santa Maria di San Celso; San Maurizio (1556), &c.: the Brera, Virgin and Child with the Baptist, and St. Jerome; St. Stephen and other Saints; a portrait. Codogno, Assumption of the Virgin (1533).

LOMAZZO, GIOVANNI PAOLO, *b.* at Milan, April 26, 1538, *d.* about 1600. Milanese School. Lomazzo studied under G. B. della Cerva, the scholar of Gaudenzio Ferrari; he followed no particular master, but very early showed his theoretical taste, and was one of the first to establish the principle of eclecticism; but as his works arose rather out of his *knowledge* than his *feeling*, they want the soul that makes works of art attractive, and his reputation is accordingly, almost exclusively that of a writer on art. He excelled in fresco; but becoming blind in his thirty-third year, his works were never numerous. It was after this event, probably, that he composed his books and poems. He is well known for his Treatise on the Arts—*Trattato dell' Arte della Pittura, Scultura, ed Architettura*, Milan, 1584—5. 4to.; and the *Idea del Tempio della Pittura*, 1590, 4to., an illustration of parts of the first-mentioned work. The *Trattato* was reprinted at Rome, in 1844, 3 vols. 8vo.; an edition of the *Idea* was published in Bologna, in 1785.

*Works.* Milan, Santa Maria de' Servi, Christ on the Mount of Olives; San Marco, the Virgin and Child: in the Brera, a Pietà; and his own (?) Portrait.

LOMI, AURELIO, *b.* at Pisa, 1556, *d.* 1622. Tuscan School. He studied under Bronzino and Lodovico Cardi da Cigoli. According to Lanzi, Lomi was the head of the Pisan School of his time. He painted also at Florence, at Rome, and at Genoa, many important works in the style of Cigoli.

*Works.* Pisa, church of the Campo Santo, St. Jerome, 1595: cathedral, frescoes: San Frediano, San Stefano, &c. Genoa, San Francesco di Castelletto, Sant' Antonio of Padua: Santa Maria di Carignano, the Resurrection of Christ; and the Last Judgment: Santa Maria in Passione, the Deposition from the Cross. (*Soprani.*)

LOMI. [GENTILESCHI.]

LONGHI, LUCA, *b.* at Ravenna, 1507, *d.* Aug. 12, 1580. Bolognese School. He belongs to the *quattrocento* painters in style, though of so comparatively late a period, having lived chiefly in and about Ravenna. Lanzi compares him with Innocenzo da Imola, admitting his inferiority to that painter. The churches at Ravenna, Ferrara, and Mantua, contain several of his works. He was also a good portrait-painter; Vasari notices Longhi as a graceful painter, especially in this department, and states that had he had larger experience, he would have been one of the best painters of his time. Francesco Longhi was his son.

*Works.* Ravenna, San Vitale, Madonna and Saints: refectory of the Camaldolese, the Marriage at Cana: San Benedetto, the Circumcision.

LORENZETTI, or DI LORENZO, AMBROGIO, *b.* about 1265, or more probably much later, about 1300; he is first noticed in the Sienese records, in 1323; *d.* about 1348. Sienese School. Painted somewhat in the style of Duccio, but with more freedom from the Byzantine taste than is displayed by that painter. In the time of Lorenzetti, the taste for allegory was excessive, and his most remarkable works, in the public palace at Siena, and in the Sala de' Nove, are of this class, executed in 1337-40, and inscribed, *Ambrosius Laurentii hic pinxit utrinque*. Giotto, Simone di Martino, and Taddeo Gaddi executed similar works; but those by Lorenzetti are the most remarkable of this period. They are moral, civil, and political; embodying the philosophy of Aristotle: the whole with a view of inculcating good government; the subjects of the three great schemes of the Sala being Justice, Concord, and Peace, showing their consequences, and the consequences

of their absence—the effects of good and bad Governments. The other important works of this painter, so highly spoken of by Lorenzo Ghiberti, have entirely perished. There are further, at Siena, in the Academy, the Annunciation: at Florence, in the Academy, the Presentation in the Temple, 1342: and at Berlin, in the Gallery, five pictures attributed to Ambrogio.

LORENZETTI, PIETRO, called also PIETRO DI LORENZO, and through a mistake of Vasari's, LAURATI, painted 1305, *d.* about 1350. Sienese School. He was the elder brother of Ambrogio Lorenzetti, and worked conjointly with him, and followed in the steps of Duccio di Buoninsegna. Pietro's figures are greatly praised by Vasari, grand and expressive, rich and graceful in costume and ornament. His single groups, in his representations of the Fathers in the Desert (engraved by Lasinio), are executed in the most varied manner as regards the occupations or characters of the several hermits, and with, perhaps, as much grace and feeling in detail as the style of the time admitted: in the composition he adheres to the old Byzantine conventional type; the perspective is altogether false, the groups independent and wholly unconnected, though crowded together. The whole is utterly without taste as a composition, and many allowances for the conventionalities of the time must be made, in order to enable these frescoes to be looked at with ordinary patience and a due appreciation of their general merits; compared with the other earlier works of the Campo Santo, they are important. Some paintings, executed by Pietro in the cathedral of Arezzo, were in part, and in the opinion of Vasari, the best up to their time in Italy, but, with the fate of nearly all the works of Pietro, they have perished.

*Works.* Pisa, Campo Santo, the Fathers and Hermits in the Wilder-

ness. Siena, Duomo, altar-piece in side chamber of the sacristy. Florence, Uffizj, Madonna and Child, with Angels, signed *Petrus Laurentii de Senis me pinxit, Anno Domini, M.CCC.XL.*; Berlin, Gallery, four sacred subjects in one frame, and two other pictures, attributed to Pietro. (*Vasari, Rumohr.*)

LORENZO, DON, a Camaldolese Monk, of the monastery Degli Angeli, of Florence, painted 1410. He was of the school of Taddeo Gaddi, and was also a distinguished illuminator. In style and sentiment he resembled Fra Giovanni Angelico, with even more decision and more variety of form.

*Works.* Florence, Santa Maria Nuova, church of the Hospital, a Diurno Domenicale: forty-four miniatures, of admirable execution: Uffizj, Adoration of the Kings (formerly attributed to Fra Angelico): Academy, the Annunciation: convent of the Annunziata, a Nativity, in a predella to a picture by Fra Angelico: near Castaldo, church of Ceretto, the Coronation of the Virgin, originally in the Chiesa degli Angeli, 1413. (*Vasari.*)

LORENZO, FIORENZO DI, of Perugia, painted 1472-87. Umbrian School. The scholar, probably, of Benozzo Gozzoli: he is distinguished for his bright colouring, and well-defined modelling of the parts. His pictures are extremely scarce; in the sacristy of the church of San Francesco, at Perugia, is the Madonna and Child, in glory; likewise a St. Peter and St. Paul, belonging originally to the same picture, signed *Florentius Laurentii, P. Pinxit, 1487*; in the Berlin Gallery is also a Madonna and Child, attributed to Fiorenzo. He was still living, according to Mariotti, in 1521. (*Rumohr.*)

LOTTO, LORENZO, *b.* at Venice, about 1480, *d.* at Loreto, about 1558, painted between 1505 and 1554, chiefly at Bergamo. Venetian School. He was a scholar of Gio. Bellini, an emu-

lator of Giorgione, and in chiaroscuro an imitator of the works of Leonardo da Vinci, but his earlier works are in the style of Bellini. He is supposed by some to have been the scholar of Leonardo, of the name of Lorenzo, but this is not authenticated.

*Works.* Naples, Studj Gallery, the Virgin and Child: Bergamo, San Bartolomeo, Madonna and Saints: others in San Bernardino; Santo Spirito; in the cathedral; and in Trescorre, on the road to Brescia, frescoes. Ancona, Sta. Maria della Piazza. Florence, Pitti Palace, the Three Ages of Man. Venice, Sti Giovanni e Paolo, Sant' Antonio, with Angels and other figures. Berlin Gallery, the Portrait of the painter, marked *L. Lotus Pictor*; and two sacred subjects (1521 and 1531). Louvre, the Woman taken in Adultery. (*Vasari, Tassi.*)

LUCA, SANTO, lived at Florence, about 1200, A.D. He is supposed to have been nicknamed Santo, or the Saint, for his piety; and to him has been ascribed the picture of the Virgin, in Sta. Maria, in Cosmedin, at Rome; and a Christ, in the Lateran Palace, attributed by the vulgar report to St. Luke the Evangelist. St. Luke is the patron of painters, from the tradition that he himself was a painter. Johannes Damascenus notices the tradition that St. Luke had painted a portrait of the Virgin: this story, therefore, did not originate with this old painter Luca Santo, of Florence: there was, it appears, a Greek hermit of the name of Lucas, who used to paint images of the Virgin, and hence the confusion of St. Luke the Evangelist with St. Luke the hermit. There is a Madonna, in the Byzantine style, attributed to this Evangelist, in the church of Ara Celi, at Rome; it may belong to the Greek anchorite. (*Lanzi.*)

LUCATELLI, ANDREA, *b.* at Rome, about 1660, *d.* 1741. Roman School.

The son and pupil, probably, of Pietro Lucatelli, a scholar of Ciro Ferri. He was a landscape, *genre*, and architectural, painter: his landscapes resemble those of Van Bløemen, called Orrizzonte; he painted in conjunction with Paolo Anesi, at Rome. He was the principal Italian landscape-painter of his time, and excelled in his pictures of ruins. Examples in the Doria Gallery, at Rome; and in the Dresden Gallery; and, according to Lanzi, in the Archiepiscopal Gallery, at Milan.

LUINI, or LOVINI, BERNARDINO, *b.* at Luino, on the Lago Maggiore, about 1460, *living* in 1530. Lombard School. The most eminent of all the followers of Leonardo da Vinci, whether he was ever his actual scholar is not known; Lanzi supposes that he was. He had, however, appropriated so much of the manner of Leonardo, that several works attributed to that painter are now considered the productions of Luini's later years—as the "Dispute," in the National Gallery, and "Vanity and Modesty," in the Sciarra Palace, at Rome. That want of freedom which characterises Luini's oil pictures is supplied in a most remarkable manner in his frescoes; in which branch of painting he appears to have been one of the most masterly among the greatest of that class of Italian painters. His method appears to have been very expeditious; his shadows are simply the pure colour laid on thickly, and his lights the same colours driven thinly with a little white. An exquisite grace and beauty, however, make up for the want of freedom in his oil pictures. He excelled in painting women, and in representing the more delicate qualities of human character; even in his rapidly-executed frescoes, his women are beautiful. In these he closely resembles Leonardo, as he does in his oil pictures generally, though he wants his exquisite tone, and grandeur

of style. In his frescoes his style borders more on that of Mantegna in his earlier works, and on that of Raphael in his later. His colouring is generally rich, and his light and shade very forcible. Owing to the silence of Vasari with regard to Luini, his name has been long comparatively obscure; Lanzi has vindicated him his proper place. Luini was also a great decorator; the Certosa di Pavia still contains some magnificent work by him, of this description. In his celebrated frescoes of the History of the Virgin, at Saronno, life is represented in its most cheerful aspect, and yet with dignity. The Adoration of the Kings is especially rich in invention, and noble in style. In the Brera, also, in some of his easel pictures, in oil, are single figures, of a small size, of exquisite beauty. Bernardino's son, Aurelio Luini, who died 1593, was also an able painter of the Lombard School. He assisted his father in his frescoes at Saronno. Evangelista, another son, was a good ornamental painter.

*Works.* Milan, Ambrosian Library, St. John playing with the Lamb; and the Magdalen. Brera, the Madonna Enthroned, with Saints (1521); the Drunkenness of Noah; and the Virgin and Saints: also many frescoes, which have been removed from their original walls, and transferred to canvas or panel. Casa Silva, frescoes from Ovid's Metamorphoses: Casa Brocca, Last Supper: Palazzo Litta, Marriage of St. Catherine: the Monastero Maggiore, or San Maurizio, the altar wall in the inner church and chapel, capital frescoes from the Life of Christ; over the door of the refectory, in a lunette, a Madonna; in the refectory, a Last Supper: Sant' Ambrogio, Ecce Homo: San Giorgio, in Palazzo: Sta. Maria del Carmine, &c. Saronno, church of the Madonna and of the Virgin, the History of Christ; the Marriage of the

Virgin; the Adoration of the Magi; the Presentation in the Temple; and Christ disputing in the Temple. Lugano, Franciscan Convent, degli Angeli, frescoes, extensive and late works, damaged. Como, cathedral, altar-piece; the Adoration of the Shepherds and of the Kings. Naples, Studj, John the Baptist. Florence, Uffizj, Holy Family. Vienna, Imperial Gallery, Herodias: Esterhazy Gallery, the Madonna, St. Catherine and St. Barbara. Berlin, Gallery, Ecce Homo; and three other sacred subjects. Louvre, Herodias; and two sacred subjects. (*Lo-mazzo, Lanzi.*)

LUINI, TOMMASO, called IL CARAVAGGINO, *d.* at Rome, aged 35, during the pontificate of Urban VIII., 1623—44. Roman School. He was one of the last of the followers of Caravaggio. (*Baglione.*)

LUTI, Cav. BENEDETTO, *b.* at Florence, in 1666, *d.* at Rome, 1724. Tuscan School. The scholar of Anton Domenico Gabbiani, and a follower of the style of Pietro da Cortona, and Ciro Ferri at Rome, where he settled in 1690. Luti painted in fresco and in oils, and devoted also much of his time to pastel drawings. He is considered the last great painter of the Tuscan School. He engraved, also, a few plates.

*Works.* Pisa, cathedral, Vest of San Ranieri, his master-piece. Rome, church of the Apostles, St. Anthony of Padua; San Giovanni in Laterano, the Prophet Isaiah. (*Pascoli.*)

MACCHIETTI, GIROLAMO, called GIROLAMO DEL CROCFISSAJO, *b.* about 1535, *living* in 1564. Tuscan School. A pupil of Michele di Ridolfo Ghirlandajo, and the assistant of Vasari in his works in the Ducal Palace at Florence. He painted at Rome, in Spain, at Naples, Pisa, and at Benevento.

Borghini speaks very highly of the beauty and modesty of the Madonna in the picture in the Stufa Chapel in San Lorenzo, Florence, of the Adoration of the Magi; in Santa Maria Novella is the Martyrdom of St. Lawrence, his master-piece; in the Uffizj, Medea restoring Aeson to Youth.

MACRINO D'ALBA, or GIO. GIACOMO FAVA, which appears to have been his real name. Painted 1496—1508. Lombard School. Distinguished for the characteristic Lombard chiaro-scuro, and good colour. A tempera picture of the Madonna and Child, with two wings, containing the histories of Joachim and Anna, in the Städel Institut at Frankfort, is marked *Macrinus faciebat*; it has much of the *cinquecento* character in style. At Pavia, in the Certosa, in the chapel of Sant' Ugone, is the Resurrection, &c.; other works at Alba, in the church of the Franciscans. (*Lanzi.*)

MAFFEI, FRANCESCO, *b.* at Vicenza, *d.* in Padua, 1660. Venetian School. Scholar of Santo Peranda, and an imitator of Paul Veronese. His style is grand, easy, and superficial: some of his best works are now obliterated, simply through their originally slight and careless execution. In San Michele, at Vicenza, is a picture of Sant' Anna. In Padua, San Pietro Martire, the Annunziation; at the Filippines, several works: the Paradise in San Francesco is defaced. (*Brandolese.*)

MAGANZA, ALESSANDRO, *b.* at Vicenza, 1556, *d.* about 1640. Venetian School. The son and pupil of Gio. Battista Maganza. He was also a scholar of Gio. Antonio Fasolo, and studied the works of Paolo Veronese and Zecchi at Vicenza, where are still many excellent works by Alessandro. In San Domenico, the Adoration of the Magi; in San Pietro, the Martyrdom of Giustina; in the cathedral, the History of the Passion. Alessandro was also a



poet. He lived to see many of his family die of the plague, in 1630. Of his three sons, who were painters, and his assistants, GIO. BATTISTA, the younger, was the most distinguished. He died, 1617, aged only 40. (*Ridolfi*.)

MAGANZA, GIOVANNI BATTISTA, called Magagnò, *b.* at Vicenza, 1509, *d.* 1589. Venetian School. A scholar of Titian, who was distinguished as a portrait-painter, and wrote some poetry under the name of Magagnò. Maganza was the first of a distinguished family of painters of this name, which appears to be an Italian corruption of Mainz, whence the family had its origin. *Ridolfi* has inserted Gio. Battista's portrait in his *Maraviglie*.

MAGNANI, CRISTOFORO, *d.* about 1580. Lombard School. A native of Pizzighetone, near Cremona, and one of the best scholars of Bernardino Campi. He was most skilful as a portrait-painter. He died young. (*Lanzi*.)

MAGNASCO, ALESSANDRO, called LISSANDRINO, *b.* at Genoa, 1681, *d.* 1747. Genoese School. He was the son of Stefano Magnasco; and studied at Milan, under Filippo Abbiati. He represented popular meetings, schools, workshops, and other *genre* subjects, with considerable humour, and with a free and easy touch. He painted also landscapes and religious subjects: his figures are large for their class, but scarcely exceed a span in height. In the Pitti Palace, at Florence, are some pictures by Magnasco. (*Ratti*.)

MAINARDI, ANDREA, called IL CHIAVEGHINO, painted 1590–1623. Lombard School. He was a native of Cremona, and the scholar of Giulio and Bernardino Campi. He executed many altar-pieces in Cremona, partly in conjunction with his nephew, Marcantonio Mainardi.

*Works* in Cremona, in San Francesco, Sant' Agostino, San Fazio, and other churches. (*Panni*.)

MAINARDI, BASTIANO, of San Gimignano, painted about 1470–1500. Tuscan School. The scholar, brother-in-law, and assistant of Domenico del Ghirlandajo. He was an able fresco-painter, though not equal to Ghirlandajo in reality, or in the power of giving rotundity to his forms, and also inferior to him in the manipulation of the colours. Mainardi, says Rumohr, alluding to the frescoes of the Beata Fina in San Gimignano, was far superior in the graceful expression of sentiment in the countenances.

*Works.* San Gimignano, chapel of the Beata Fina, c. 1482 (Ghirlandajo worked here, also). Florence, Sta. Croce, Giugni Chapel, the Assumption of the Virgin, and St. Thomas receiving the Girdle. Berlin Gallery, the Virgin and Child, and a portrait of a young man. (*Vasari*.)

MALINCONICO, ANDREA, painted 1650. Neapolitan School. An able scholar of Massimo Stanzioni. His works are exclusively in oil, and of unequal merit. The best are in the church de' Miracoli at Naples, representing the four Evangelists, and the Doctors of the Church. (*Dominici*.)

MALOMBRA, PIETRO, *b.* at Venice, 1556, *d.* 1618. Venetian School. Originally an amateur, he became a scholar of Salviati, and an imitator of Palma Giovane, but gave a greater finish to his works. His religious pieces are also numerous. He was also skilful in painting architectural views of Venice, with groups of figures, and in scene-painting. *Works*, in the Ducal Palace, and in San Bartolomeo; San Giorgio Maggiore; San Francesco di Paolo; and other Venetian churches. (*Ridolfi*.)

MANETTI, RUTILIO, *b.* at Siena, 1571, *d.* 1637. Sienese School. Pupil of Francesco Vanni, and a follower of Michelangelo Caravaggio. His works have generally a peculiarly sombre co-

louring; but in some he exhibits the force and brilliancy of Guercino; his forms and his architecture are good. He painted for several of the churches at Siena; and for the Certosa, of Florence. In the cathedral of Pisa is Elias under the Juniper Tree: in San Pietro di Castelvecchio, at Siena, is a "Riposo," reckoned by Lanzi among the best of Manetti's works; there are some in the Florentine galleries.

MANFREDI, BARTOLOMEO, *b.* at Ustiano, near Mantua, about 1580, *d.* at Rome, 1617. Roman School. Pupil of Cristofano Roncalli; but became a follower of Michelangelo da Caravaggio, though more refined in his composition, according to Lanzi. He painted commonly half figures, and usually represented banditti, soldiers, groups of gamblers, concerts, &c. His works are rare, as they have been, and are, attributed to Caravaggio, or to Moise Valentin; he has been called a second Caravaggio. In the Louvre are Four Men carousing; a Fortune-teller; and Judith with the Head of Holophernes. (*Baglione.*)

MANSUETI, GIOVANNI, painted in 1500. Venetian School. A pupil of Vittore Carpaccio, and his imitator, though he adhered obstinately to the ancient type. In composition he resembles his master with much genuine simplicity, but with a less lively treatment, and less power; in colour he was more intense or positive. He was one of the best of the Venetian *quattrocento* painters.

*Works.* Venice, Academy, subjects relating to the Miracles of the Holy Cross. Berlin Gallery, Christ with his Right Hand upraised to bless; marked, *Joannes de Mansuetis pinxit.* (*Zanetti.*)

MANTEGNA, *Cav.* ANDREA, *b.* near Padua, 1431, *d.* at Mantua, Sept. 13, 1506. Paduan and Venetian Schools. The School of Padua, although founded

by Francesco Squarcione, owes its full development to his pupil Mantegna, whose taste was thoroughly imbued with the spirit of the antique, and through Squarcione's example and collections, so great was his admiration for ancient statues and *bassi-relievi*, that he at once manifested his preference of the antique to Nature; and hence the peculiarity of his after-style. The youth of Mantegna was something like that of Giotto; he was, says Vasari, a shepherd-boy; and having early displayed his ability for drawing, was placed with the then celebrated Francesco Squarcione, who became so attached to him, that he eventually adopted him, with the intention of making him his heir. He appears to have been remarkably precocious; he was entered of the Society of Painters of Padua when only ten years old; and when eighteen painted an altar-piece in Santa Sofia, of Padua. Mantegna married Nicolosia, a sister of the Bellini, by which connection he lost the friendship of Squarcione. He entered the service of Lodovico Gonzaga, at Mantua, in 1468, for a monthly pay of 75 lire, or francs, a sum then worth, perhaps, twenty times its present value. His outline was always hard, although his style was by no means wanting in freedom in his maturer works; and his earlier manner was severe, simple, and masculine, frequently exhibiting in his figures a character of austere beauty, not seldom unmixed with a sorrowful expression. This peculiarity of style arose exclusively from his close attention to the antique, which apparently superseded with him the study of Nature. His colouring was, however, strong; in this respect alone does he show any affinity with the Venetian School; in his accessories—architecture and landscape—he displays unusual knowledge and power. Mantegna was one of the

earliest engravers, his power of drawing being peculiarly available for this art. He engraved many of his own original designs, as the Triumph of Cæsar, in three pieces, distinct from the cartoons at Hampton Court; these, according to Vasari, are his best; the Entombment, marked *Humani generis Redemptori*, is considered his best, by others. They amount in all to about sixty pieces; and some of them have a strong resemblance to the style of Marcantonio. Ariosto has celebrated the name of Mantegna with those of Leonardo da Vinci and Giovanni Bellini. His varieties of style are well illustrated in the following works.

His earliest fresco at Padua, in the Eremitani Church, is of the rigid sculpturesque style: the Madonna della Vittoria, in the Louvre, is an example of his softened and improved manner; the Dancing Muses, also in the Louvre, illustrates the classical proportions, noble expression, the dignity of style, and the forcible colouring, which at times distinguished him. The Cartoons, at Hampton Court, are also of his grander and more animated manner; and the Pietà, in the Brera, at Milan, is a good example of the knowledge of the principles of perspective, and his skill in foreshortening. Mantegna was painter, sculptor, poet, and architect. He was aided in some of his works by his second son, Francesco, and by his favourite pupil, known as Carlo del Mantegna.

*Works.* Mantua, in the Castello di Corte, a chamber in fresco (1474-84), called Stanza di Mantegna, now Archivio de' Nodari. Padua, church degli Eremitani (1450); and in Sant' Antonio (1452), frescoes. Verona, church of San Zeno, altar-piece, a Madonna enthroned, with Angels and Saints. Rome, Vatican, the Pietà. Milan, Brera, San Luca (1453-4); a Pietà;

and various Saints: Casa Trivulzi, the Madonna in Glory (*tempera*, 1497). Naples, Studj, Sant' Euphemia with the Lion. Florence, Uffizj, an altar-piece of the Adoration of the Kings; Virgin and Child; and other works. Louvre, la Madonna della Vittoria (1495); the Dancing Muses; Christ between the Thieves; and Virtue triumphing over Vice. Dresden Gallery, Annunziation (*tempera*, 1450). Berlin Gallery, Judith (1488); a Pietà; and six other subjects. England, Hampton Court, Cartoons of the Triumph of Cæsar (1492). London, the Triumph of Cornelius Scipio (1505-6), in Mr. Vivian's Collection. (*Vasari, Brandolese, Gaye, Selvatico.*)

MANZUOLI, TOMMASO, called MASO DI SAN FRIANO, *b.* in that quarter of Florence, about 1536, *d.* 1575. Tuscan School. He studied under Pierfrancesco di Jacopo, and Carlo Portelli, and is compared by Vasari with Battista Naldini and Alessandro Allori. His pictures of the Nativity, in the church of the Santi Apostoli; and the Visitation, formerly in San Pietro Maggiore, now, says Lanzi, in the Roman Collection of the Vatican, were considered among the best productions of the Tuscan School of that period. Vasari praises them for their invention, drawing, style, grace, and harmony of colouring. There is no such picture as the Visitation exhibited in the Vatican at present.

MARATTA, *Cav.* CARLO, called CARLO DELLE MADONNE, *b.* at Camurano, near Ancona, 1625, *d.* at Rome, Dec. 15th, 1713. Roman School. He studied under Andrea Sacchi many years, and adopted the style of that painter, then the head of the opponents of the followers of Pietro da Cortona. Maratta devoted himself also to copying the works of Raphael. In 1702 he cleaned and restored with great care the celebrated frescoes by Raphael in the Vati-

can Stanze, and in the Farnesina at Rome. The Intonaco of the former, which was loose in many places, he re-attached to the walls by nails. Maratta's style was essentially academic, generally correct, but affected and feeble; he had no originality of invention, his countenances have a vapid air, and his figures attitudinise; yet his works are not without a species of histrionic dignity, but his draperies are heavy, and his colouring frequently chalky and cold. On the whole, his works bear much more resemblance to those of Guido than those of Raphael. He painted many altar-pieces, and some cabinet pictures: Madonnas were especially favourite subjects with him, hence his name of "Carlo delle Madonne." He enjoyed an unrivalled reputation in his day, and has been called the last of the Romans. His name is frequently written Maratti; one picture in the Louvre has Maratta and another Maratti. He etched a few plates.

*Works.* Rome, San Giovanni in Laterano, the Battisterio, Constantine destroying Idols: San Carlo, the altar-piece: Santa Maria degli Angeli, the Baptism of Christ (in mosaic in St. Peter's); Chiesa Nuova, Santi Carlo é Ignazio; church of Il Gesù, St. Francis Xavier; palace at Monte Cavallo, the Adoration of the Shepherds, (fresco). Genoa, the Martyrdom of San Biagio. Ancona, copy of the Battle of Constantine, in the Vatican. Forli, at the Filippines, San Francesco de Sales. Berlin Gallery, the Ascension of the Virgin; and St. Anthony of Padua, adoring the Child, who is in the Clouds. Dresden Gallery, Virgin and Child, with St. John. Louvre, the Nativity, and Adoration of the Shepherds; his own Portrait; and four other subjects. St. Petersburg, the Hermitage, several characteristic works. (*Bellori.*)

MARCHESE, GIUSEPPE, called IL SANSONE, *b.* at Bologna, 1699, *d.* 1771. Bolognese School. The scholar first of Baldassare Franceschini, and afterwards of Aureliano Milani. He excelled in foreshortening, especially in the *sotto in su*, after the manner of Franceschini. His master-piece is the Martyrdom of Santa Prisca, in the cathedral at Rimini. He executed, also, many works for the churches at Bologna. (*Lanzi.*)

MARCHESE, ALESSANDRO, *b.* at Verona, 1664, *d.* 1738. Bolognese School. The pupil of Carlo Cignani. He painted some historical subjects for the churches of Verona and Venice, where he subsequently sometime resided; but he represented chiefly fables and ordinary subjects, with small figures, for private collections, according to Zanetti, in a true and graceful manner.

MARCHETTI, MARCO, called MARCO DA FAENZA, *d.* 1588. Roman School. Gregory XIII. employed him in ornamenting the Loggie of the Vatican with Arabesques, in which he was very skilful, indeed, according to Vasari, unrivalled in his time: the same writer praises him as a fresco-painter. He painted in the Vatican, for the same Pope, the Murder of the Innocents, and other similar stories. In the Trinità de' Monti are subjects from the Life of San Francesco di Paola, by Marchetti. He was also employed on extensive decorative works in the Palazzo Vecchio at Florence. (*Vasari, Baglione, Lanzi.*)

MARCHIS, ALESSIO DE, painted 1710-34. Neapolitan School. He represented landscapes, sea-ports, and fires or conflagrations, as the Burning of Troy. He decorated the palace of Clement XI. at Urbino, with architectural and marine pieces, and executed many works in the Ruspoli and Albani palaces at Rome: there are also

several of his works at Perugia. (*Lanzi.*)

MARCILLA, GUGLIELMO, DA, b. 1475, d. 1537. His name is, correctly, Marcillat. He was a native of St. Michiel, department of the Meuse, in France. Marcillat distinguished himself by several works at Arezzo, especially his beautiful painting on glass, an art then not so well understood in Italy as in France. He first visited Rome about 1508, and was engaged at Arezzo in 1519, where he painted three windows for the cathedral, for each of which he was paid 180 ducats. Marcillat was the first good glass-painter that had appeared in Italy; his windows are enamel paintings: there are two in the church of Santa Maria del Popolo, Rome, containing twelve compositions from the Lives of Christ and the Virgin, executed about 1509. Guglielmo painted, also, in fresco at Arezzo. In style he was an imitator of Michelangelo, but in colour his frescoes were very inferior to his glass paintings. (*Vasari, Gaye.*)

MARCONI, Rocco, of Trevisi; painted in 1505. Venetian School. He was originally of the school of the Bellini, and he seems to have afterwards adopted the enlarged style of Giorgione. Zanetti gives a high character to the works of Marconi, and states that, were it not for his occasionally hard outline, he might have been compared with any of the *cinquecento* masters: he praises the expression of his heads, his general drawing of the figure, his draperies, and his brilliant colour. In some instances he was accused of adhering too closely to ordinary nature. He signed himself *Rochus Marchonus*. The Dead Christ between the two Marys, now in the Academy, is one of Marconi's principal works, showing all his powers to advantage.

*Works.* Santi Giovanni e Paolo,

Christ between the two Apostles, Peter and Andrew. Manfrini Gallery, the Woman taken in Adultery. Academy, Christ between two Apostles; the Dead Christ, or Deposition from the Cross; the Woman taken in Adultery; and another picture of the Saviour.

MARGARITONE, b. at Arezzo, 1236, d. 1313. Tuscan School. Margaritone was an older painter than Cimabue, though he survived him some years. He was instructed by Greek artists, and lived to see the art thoroughly revolutionised by Giotto. He in general represented images of the Virgin and Crucifixes, after the Greek type, and with its symbolism: his works, accordingly, have much more stiffness, and rigidity than those by Cimabue; the best are those with small figures. They are in *tempera*, with the gold ground, and sometimes on canvas glued on wood; as the picture of the Virgin and Child, with Angels, &c., and St. Margaret, St. John the Evangelist, and other saints; formerly in the church of the Nuns of Santa Margherita, at Florence, and recently in a private collection there, that of the Signori Lombardi and Ugo Baldi. It is signed *Margarit. de Aritio, me fecit*. Margaritone is said to have painted St. Francis from the life, and there are still preserved several pictures of that saint by him. In the church of San Francesco at Ganghereto (a small town above the Terra Nuova, in Valdarno), a rude Greek figure, representing St. Francis, is still preserved, though it has been retouched: there is another similar to it in the Gallery of the Academy of Siena, signed with Margaritone's name. He was also a sculptor and an architect. (*Vasari.*)

MARIA, Cav. ERCOLE DE, called, also, ERCOLINO DI GUIDO, d. about 1640. Bolognese School. He was a pupil of Guido, and copied the pictures

of that master so ably that even Guido was so far deceived as to finish a copy by Ercolino of an unfinished work which had been substituted for the original, without being aware of the change. He was distinguished only as a copyist, but he died young. His copies after Guido passed for originals, even in Bologna, already, in Malvasia's time. He painted some time in Rome, and was created Cavaliere by Urban VIII.

MARIA, FRANCESCO DI, *b.* at Naples, 1623, *d.* 1690. Neapolitan School. A pupil of Domenichino. He excelled in portraits, and painted also good historical pictures, of which some have occasionally been mistaken for, or passed as, the works of Domenichino. (*Dominici.*)

MARIANI, GIOVANNI MARIA, of Ascoli, painted 1650. Genoese School. A pupil of Domenico Fiasella. He painted at Rome and at Genoa, in conjunction with Valerio Castelli, in fresco and in oils, for whom he executed the architecture, and other ornamental parts, in the oratory of San Jacopo, in Genoa. Mariani represented the Baptism of that saint, where he is in competition with, and has surpassed, the principal Genoese painters. At Florence, in the Gallery of the Uffizj, is a picture of the Rape of the Sabine Women; a similar and larger picture is in the Palazzo Brignole at Genoa. Mariani was a member of the Roman Academy. (*Lanzi.*)

MARINARI, ONORIO, *b.* at Florence, 1625-7, *d.* 1715. Tuscan School. The cousin and pupil of Carlo Dolci. Although some of his earlier pictures have been mistaken for the works of Carlo Dolci, his maturer manner is somewhat different: he shows more freedom of execution, and a larger style. Some of his pictures are in England. In Florence his best works are in the churches of Santa Maria

Maggiore, and San Simone. Of his earlier works the Badia, and Santa Maria Maddalena dei Pazzi, contain the best. (*Reale Galleria di Firenze.*)

MARTIS, or MARTINI, OTTAVIANO, of Gubbio, painted from 1400 to 1444. Umbrian School. In Santa Maria Nuova, at Gubbio, is a fresco of the Virgin and Child, with Saints, painted in 1403, by this artist, remarkable for the colour, delicacy of the execution, and the refined expression, notwithstanding its dry and meagre design and composition. It is inscribed, *Octavius Martis Eugubinus pinxit, Anno M.CCCC.III.* (*Mariotti, Gaye.*)

MASACCIO, or TOMMASO, DI SAN GIOVANNI, *b.* 1402, *d.* 1443. Tuscan School. Tommaso Guidi, commonly called Masaccio, from his slovenliness, was, it is said, the scholar of his contemporary, Masolino da Panicale. Brunelleschi also gave him some instruction in perspective; and, during a visit at Rome, about 1530-4, he devoted himself to the study of the antique. Masaccio gave a most important impulse to the development of painting; attaining about the same degree of excellence in his forms as was reached by the sculptors Donatello and Ghiberti, who, however, though older men, survived Masaccio many years. We find in his works a more careful study of individuality of form than in those of any earlier master, well exemplified in his great frescoes in the Brancacci chapel of the Carmine, at Florence. His drawing of the nude is both masterly in style, and in the detail of the modelling; his figures have great natural ease as well as truth; in his heads the individuality of expression and originality of treatment are even more prominent, and his draperies hang in natural and simple folds; the whole displaying a genuine dramatic power of representation. The frescoes of the Brancacci Chapel constituted the era

of a new epoch of art, they are the work of three men—Masolino da Panicale, Masaccio, and Filippino Lippi. The last completed the works interrupted by the death of Masaccio, after an interval of upwards of forty years; an interval itself almost sufficient to explain the more perfect development displayed in the frescoes of Filippino. The great service of Masaccio was not the perfecting of the art, so much as freeing it from the trammels of previous conventionalisms; he altogether forsook traditional style, led the artist directly to life, and, as an original observer, vindicated the *objective*, from its hitherto complete dependence on the *subjective*, view of nature; in so far Masaccio was the first to open the paths to naturalism in modern historic art. The results of recent criticism have, however, considerably diminished the glory of Masaccio, in definitively awarding the various frescoes of this celebrated chapel, which was the great school of the Florentine painters of the fifteenth century, to their respective masters; and that which was commonly considered the most perfect work of the series—St. Peter and St. Paul before Nero—is now distinctly proved to have been the work of Filippino; even the celebrated figure of St. Paul, in the fresco of that Saint visiting St. Peter in prison, which was adopted by Raphael, in his cartoon of Paul Preaching at Athens, is also now attributed to Filippino. This is, however, still doubtful, notwithstanding Vasari attributes the fresco to Filippino in his first edition: Gaye still attributes this work to Masaccio. [See the remarks in the notice of Filippino.] Should, however, the comparison of handling, ultimately give this work also to Filippino, there is still sufficient remaining to Masaccio, independent of the great example afforded by his works to Filippino, to entitle him to the highest praise, and, as regards style, we

may, perhaps, still say with Sir Joshua Reynolds (Disc. xii), "He appears to be the first who discovered the path that leads to every excellence to which the art afterwards arrived, and may, therefore, be justly considered as one of the great fathers of modern art."

*Works.* Rome, San Clemente, chapel of Santa Caterina, Scenes from the Life of St. Catherine. Florence, frescoes of the Brancacci Chapel of the Carmelite Church—the Expulsion from Paradise; St. Paul visiting St. Peter in Prison; the Tribute Money; Peter Baptizing; the Apostles restoring the Youth to Life; Ananias; and the Deformed cured by the shadow of Peter: Uffizj, the Head of an Old Man: the Academy, a Madonna and Child sitting in the lap of Sant' Anna (*tempera*). (*Vasari, Gaye.*)

MASCAGNI, DONATO, called FRATE ARSENIO, from the year 1606, when he entered the order of the Servi, *b.* 1579, *d.* 1636. Tuscan School. An able scholar of Jacopo Ligozzi. Some of his works are in the churches at Florence, in the Nunziata, and the Convent dei Servi. In the library of the Monastery of Vallambrosa is a large picture by Mascagni, of the Countess Matilda presenting the Ferrarese State to the Pope. (*Baldinucci.*)

MASSARI, LUCIO, *b.* 1569, *d.* 1633. Bolognese School. Pupil of Bartolomeo Passarotti, and he copied and imitated the works of Annibale Carracci, in the Farnese. Some of his pictures also resemble in style and gracefulness those of Albani, with whom he lived in Rome.

*Works.* Bologna, San Benedetto, Marriage of St. Catherine: San Michele in Bosco, three subjects in the cloisters: church of the Theatines, San Gaetano: Certosa, Christ bearing his Cross. (*Malvasia.*)

MASTELLETTA, IL, or GIOVANNI ANDREA DONDUCCI, *b.* at Bologna, 1575,

d. 1655. Bolognese School. His surname of Mastelletta was derived from the occupation of his father, who was a pail-maker. He studied in the school of the Carracci, and imitated the works of Parmegiano, adopting at the same time the principles of the *Tenebrosi* in colour. His drawing was feeble and incorrect, the difficulty he found in representing the nude seems to have led him to adopt landscape-painting, and small cabinet pieces. He has painted landscapes which have been mistaken for those of Annibale Carracci. He latterly, after a visit to Rome, devoted himself considerably to landscapes with small figures: he attended the studio of Agostino Tassi, then distinguished as a landscape-painter at Rome. Annibale Carracci recommended him to adhere exclusively to small cabinet pieces, but he resumed his large figure subjects after his return to Bologna.

*Works.* Bologna, church of the Madonna delle grazie, the Death and Assumption of the Virgin: the Mendicanti, the Flight into Egypt: church of the Celestines, St. Irene drawing the Arrow from the breast of St. Sebastian. Budrio, Santa Maria del Borgo, Flight into Egypt: Academy, Christ in the Desert, attended by Angels. Rome, Spada Gallery, Miracle of the Manna. (*Malvasia.*)

MASUCCI, AGOSTINO, b. at Rome, 1691, d. 1758. Roman School. Distinguished scholar of Carlo Marratta, and an imitator of his style. Masucci's pictures of Holy Families resemble those of Maratta both in treatment and in expression; he also painted many altar-pieces, in which he introduced portraits, a branch of painting in which he excelled: he was, however, weak in colour.

*Works.* Rome, Santa Maria Maggiore, a Holy Family: Santa Maria del Popolo, San Niccola da Tolentino:

church del Nome Santissimo di Maria, St. Anna: Casino, in the garden of the Quirinal, frescoes. Urbino, San Bonaventura, with many portraits. (*Lanzi.*)

MATTEIS, PAOLO DE, b. at Cilento, 1662, d. 1728. Neapolitan School. The best pupil of Luca Giordano; he studied also under Morandi. He rivalled the celerity without attaining the merit of Giordano. He resided for three years in France, when he was invited to Rome by Benedict XIII.; but his principal works are at Naples, where he imitated Lanfranco in some of his frescoes. He was the author of a work on the principles of drawing: *Il Libro d'Insegnamento del Disegno, &c.*, folio, with plates, by F. Aquila.

*Works.* Genoa, San Girolamo, the Conception; and St. Gerome appearing to San Saverio. Rome, San Giovanni in Laterano, &c. (*Dominici.*)

MATTURINO, d. at Rome, about 1528. Tuscan School. He was a native of Florence, and studied under Raphael, at Rome, where he was employed by him in ornamenting the stanze of the Vatican, with friezes, &c., in conjunction with Polidoro da Caravaggio. He decorated also the exterior of some of the Roman palaces and churches. Matturino excelled in the representation of bas-reliefs in chiaro-scuro, after the taste of the ancients, and frequently from ancient story: the frieze of the Niobe was among the most celebrated; it was engraved by Fischer, in 1594, in eight plates, and since by H. Saenredam, and by G. B. Galestruzzi. (*Vasari.*)

MAZZA, DAMIANO, flourished about 1550. Paduan and Venetian Schools. An able scholar of Titian. The churches at Venice contain some of his works, as the Coronation of the Virgin, in the Chiesa della Spedaletto. In the Casa Sonica, at Padua, he represented the fable of Ganymede borne



off by the Eagle, as the decoration of a ceiling. This picture was long considered as a work of Titian's, and was afterwards removed elsewhere as such, says Lanzi. Its description corresponds with that in the National Gallery, from the Colonna Palace, Rome, and attributed to Titian. (*Ridolfi*.)

MAZZOLINI, *LODOVICO*, *b.* at Ferrara, about 1481, *d.* about 1530. Ferrarese School. Pupil of Lorenzo Costa. He adopted the somewhat fantastic manner which is characteristic of the earlier Ferrarese painters; he seems frequently influenced by a quaint capricious taste, shown by the introduction of most trivial incidents (though not unnatural), even in the gravest or most elevated subjects. His heads have a strong individuality, and appear to be taken from the life; they are extremely ordinary in character, but are painted with great care: this peculiarity applies to his countenances of old men, they are hard; his style of form, however, is full and good, and shows, apparently, the influence of Garafalo; his colouring is also rich and positive. His architectural backgrounds are very remarkable; he was fond, also, of introducing bassi-rilievi: his works are, throughout, carefully finished and symmetrically composed. Owing to his omission by Vasari, Mazzolini's name is not as well known as it deserves to be; he is the Malini only very slightly noticed by that writer.

*Works.* Bologna, the Nativity of Christ; God the Father. Rome, Doria Palace, Christ Disputing with the Doctors: Gallery of the Capitol, the same subject. Berlin Museum, the same, on a larger scale, dated 1524, and by some considered Mazzolini's master-piece; it was formerly in San Francesco, at Bologna; there are three other sacred subjects in this collection. London, National Gallery, two Holy Families, with Saints, and Angels, &c., good and

characteristic examples. Louvre, a Holy Family. (*Lanzi*.)

MAZZUOLI, or MAZZOLA, GIROLAMO FRANCESCO MARIA, called IL PARMIGIANO, and sometimes PARMEGIANINO, *b.* at Parma, Jan. 11, 1503, or, correctly, 1504, *d.* Aug. 24, at Casal Maggiore, 1540. Lombard School. He was the son of Filippo Mazzola, and the pupil of his uncles, Michele and Pietro, Ilario. He went in 1523 to Rome, and he remained in that city until 1527, when it was sacked by the soldiers of Bourbon; he was then engaged on his picture of St. Jerome, in the National Gallery. He returned to Parma in 1531. Parmigiano now received his important commission to decorate the church of Santa Maria della Steccata with frescoes, but, being of dissipated habits, he was so dilatory, and delayed so long, that he was finally thrown into prison for breach of contract. When released, instead of continuing the works, as he had promised, he fled to Casal Maggiore, and died shortly afterwards, leaving the frescoes little more than commenced. Parmigiano ranks foremost among the followers of Correggio, whose style influenced him from his early youth: gifted with great natural capacity, he reproduced, with considerable success, many of the peculiar beauties which distinguished Correggio, but was unable to escape from the mannerism, which it is the fate of most imitators to fall into: foreshortening and soft gradated roundness of form became an essential aim with Parmigiano. Truth of action is sacrificed to an affected grace of attitude, exaggerated passion is substituted for forcible emotion. Parmigiano endeavoured to combine the noble forms of the Roman School with his own peculiarities of manner, but his elongated necks and limbs rendered such a result impossible. His execution is, however, distinguished by great deci-

sion, and he occasionally attained a real grandeur of form, as in the Moses of the Steccata, a figure of which Sir Joshua Reynolds says it is difficult to decide, whether to admire most the correctness of the drawing or the grandeur of the conception. His attitudes also, notwithstanding habitual affectation, are occasionally natural and graceful, and display sometimes great sweetness of expression. His landscape backgrounds are sometimes admirable; and he was, it appears, on all occasions, a most successful portrait-painter. He etched a few plates. There were two other painters of this family, Girolamo and Alessandro, called Bedolo. Girolamo Mazzuoli was a good colourist; he was living at Parma in 1580.

*Works.* Parma, church of San Giovanni, the Marriage of St. Catherine: church of the Madonna della Steccata, the ceiling in fresco (chiaroscuro), representing Adam and Eve; and Moses breaking the Tables of the Law. Naples, Studj Gallery, Portrait of Americus Vespucci; Lucretia; and several others; portraits; Holy Families, &c. Florence, Gallery of the Pitti Palace, the Madonna del Collo Lungo. Uffizj, his own portrait; a Holy Family. Bologna, the Madonna and Child, with St. Margaret and other Saints; his most celebrated altar-piece; and the model of the Carracci. Berlin Gallery, the Baptism of Christ. Vienna Gallery, Cupid making a Bow (1536), one of his most celebrated easel pictures, often copied. Dresden Gallery, la Madonna della Rosa. London, National Gallery, the Vision of St. Jerome (1527), a very early work. (*Vasari, Affo, Mortara.*)

MELANI, Cav. GIUSEPPE, *b.* at Pisa about 1680, *d.* 1747. Tuscan School. A pupil of Camillo Gabrielli, and a follower of Pietro da Cortona. His master-piece is the large picture of the

Death of San Ranieri, in the cathedral of Pisa; but his greater talent lay in fresco-painting, in which he aided his brother Francesco, inserting the figures in his architectural schemes.

His brother Francesco *d.* in 1742, he was a distinguished painter of architecture. The vault of San Matteo, at Pisa, displays the talents of both brothers. (*Lanzi.*)

MELZI, FRANCESCO, IL CONTE, still living 1567. Lombard School. A Milanese nobleman, the scholar and intimate friend of Leonardo da Vinci. As he did not make painting a profession, his works are not numerous; but his pictures bear so strong a resemblance to those of Leonardo, that they have been mistaken for them. Melzi accompanied Leonardo to France, and inherited his designs, studies, books, and manuscripts; which, with his own personal knowledge, enabled him to furnish Vasari and Lomazzo with some valuable notices of the life of that great painter.

*Works.* The Castle of Vaprio (belonging to the Melzi family), a large fresco of the Madonna and Child. Berlin Gallery, Vertumnus and Pomona, the former in the garb of an Old Woman.

MEMMI, SIMONE, or rather SIMONE DI MARTINO; Memmo (William) was the name of his father-in-law; *b.* at Siena, about 1285, *d.* at Avignon, 1344. Siennese School. This painter is the chief representative of the peculiarities which distinguished the early Siennese School; showing an admirable invention, but little taste in design or execution. He is supposed to have been the pupil of Giotto, and to have painted in conjunction with him at Rome. That Simone was Giotto's pupil has been doubted by Rumohr; he appears to have been rather Giotto's rival, from the manner in which the two painters are mentioned by Petrarch:—

"I have known two excellent painters, Giotto, a citizen of Florence, whose fame among the moderns is immense; and Simone, of Siena." Petrarch became acquainted with Simone at Avignon, where he painted Laura, in 1339. Simone's frescoes are represented as having a greater character of holiness than is generally found among the Florentine painters of his time; though ill drawn, his figures are dignified. The accessory parts—the hair and ornaments, are finished with great delicacy. The story of the portraits of Petrarch and Laura, in the Cappella degli Spagnuoli, is a mere fable. The only portrait of Laura, painted by Simone, is lost; but there appears to be a portrait of her in a MS. in the Laurentian Library, at Florence; it is engraved by Cicognara, in his *History of Sculpture*, vol. i. pl. 42. In the Ambrosian Library, at Milan, in a Virgil, and in the Royal Library, at Paris, in a Bible, are miniature illustrations by Memmi. The Virgil in the Ambrosian Library belonged to Petrarch. Lippo Memmi was Simone's brother-in-law, and completed some of Simone's unfinished works; he was still living in 1361.

*Works.* Siena Academy, an altarpiece, the Madonna and Child, with Saints: Palazza Pubblico, Sala del Consiglio, large fresco, the Madonna and Child, enthroned; the Apostles and Saints; and Angels offering Flowers, inscribed—*Li Angelichi fiorecti, Rose et Gigli, onde s' adorna lo Celeste Prato, non mi diletta più ch' è buon consigli, &c., &c.* 1315. (Disputed.) Florence, Santa Maria Novella, chapel de' Spagnuoli, the Church Militant and Triumphant; Paradise; St. Peter and Two Angels receiving the Souls of the Just; the Crucifixion, &c. (1332): Uffizj, an Annunciation, by Simone and Lippo, conjointly (1333): chapter-house of Santo Spirito, the Crucifixion (doubtful). Pisa, Campo

Santo, San Ranieri, partly restored by the Melani (doubtful). Berlin Gallery, Virgin and Child; a picture in two divisions, the upper representing the Annunciation, the lower part Saints. Antwerp Gallery, a Crucifixion, &c. England, Liverpool Institution, the Virgin and Joseph, with the youthful Saviour, who has just rejoined them, marked—*Symon de Senis me pinxit Jub. A. M.CCC.XLII. (Vasari.)*

MICHELANGELO BUONARROTI, the Caposcuola of the Florentine School, *b.* at Castel Caprese, near Arezzo, March 6, 1475, *d.* at Rome, Feb. 17, 1564, having nearly completed his eighty-ninth year.

Michelangelo was apprenticed to Domenico Ghirlandajo, April 1, 1488, for three years. He first practised, however, as a sculptor, owing to the special patronage of Lorenzo de' Medici; upon the death of Lorenzo, in 1492, he removed to Bologna, but returned to Florence in 1494; he then visited Rome; returned again to Florence in 1501, and in 1503 was commissioned by the Gonfaloniere Soderini to prepare a Cartoon for the Council Hall. Up to this time Michelangelo had been employed exclusively as a sculptor. This Cartoon, celebrated as the Cartoon of Pisa, was completed in 1506; he was invited to Rome by Julius II. during its progress, returned to Florence in 1505, and made a third visit to Rome in 1508. On this occasion Michelangelo commenced his great career as a painter; he completed the ceiling of the Sistine Chapel at the close of 1512, the Cartoons were commenced in 1509. During the Pontificate of Leo X., he was chiefly employed at the quarries of Pietra Santa; but he was commanded to continue the frescoes of the Sistine Chapel by Clement VII.; the great fresco of the Last Judgment was commenced in 1533, and finished in 1541.

In 1546 he succeeded Antonio da San Gallo, as Architect of St. Peter's, and from that time, except the inferior frescoes of the Paolina, painted in 1549, he executed little more in painting.

Michelangelo completely revolutionised the Art of Painting, though there was not that absolute originality in his manner which is generally attributed to it; he enlarged but very little on the style of Luca Signorelli. He must have been well acquainted with the works of Luca Signorelli, at Orvieto. He studied also the works of Masaccio, in the Brancacci Chapel, at Florence; and he had frequented the so-called Academy, founded in a garden near San Marco, by Lorenzo de' Medici, for the promotion of design and sculpture. The fine collection of antique statues which he found in this garden, rapidly developed his powers as a sculptor, in which capacity his original great eminence was attained. So accurate were his powers of observation, that he is commonly said to have been gifted with a universal genius; he was great as architect, as sculptor, and as painter; he was a poet and a musician—sublimity of conception, grandeur of form, and breadth of manner, are the characteristics of his style; but he was far from being free from manner; his forms were overcharged, and exhibit too uniform and prominent a display of muscle; a defect which even his women and children are not exempt from. "Character and beauty," says Fuseli truly, "were admitted only as far as they could be made subservient to the grandeur of the whole; weakness of sex or age, deformity or wretchedness, were invested with a dignity inseparable from his works. The difficult motives and positions which he always selected, display his masterly power and facility."

The first important drawing by Michelangelo was the Cartoon of Pisa,

executed in competition with Leonardo da Vinci's celebrated work, "The Battle of the Standard." Michelangelo selected for his subject the first alarm of a battle—some soldiers bathing in the Arno unexpectedly hear the summons to arms. He displays the greatest variety in action and attitude, and an unrivalled exhibition of anatomical knowledge and skill of foreshortening. Yet in this scene of tumult and apparent disorder the strictest unity of motive is preserved. Eagerness to engage, combined with subordination to authority, seems to animate the energetic multitude. Michelangelo's contemporaries declared that he never produced a work so perfect in its style of form. Benvenuto Cellini calls it "The School of the World;" it had, doubtless, great influence on the art of that period. The Earl of Leicester possesses at Holkham an old copy of the principal portion of this work, all that now remains of it; it is sufficiently known from prints. The ceiling of the Sistine Chapel, at Rome, his second great triumph, contains the most perfect works of this extraordinary painter. These frescoes represent the Creation of the World, and of Man; the Fall of Man, and the early History of the World, with reference to Man's final redemption and salvation. The central portion contains various scenes of the Creation and the Fall. The representation of the Deluge is one of the most dramatic compositions; but each separate scene in this great work unfolds striking and peculiar beauties. In the triangular compartments of the vaulted portion of the ceiling, between the window recesses, are the Prophets and Sibyls, which are probably the most sublime inventions that modern art has produced. The groups and figures representing the genealogy of the Virgin, belong likewise to Michelangelo's noblest compositions, and display un-

usual tenderness of feeling. At the age of sixty this great painter commenced his second great undertaking in this chapel, after a cessation of twenty years, the Last Judgment, on the altar wall; and he finished it within seven years. If we consider the number of figures, the boldness of the conception, the variety of movement and attitude, the masterly drawing, or the extraordinary and difficult foreshortening, this immense work certainly stands alone in the history of art though it is inferior in sublimity and grandeur to the scheme of the ceiling; there is a fine small copy of it in the Gallery at Naples, made by Marcello Venusti, who executed some other of Michelangelo's designs in oil colours.

Michelangelo himself never painted in oils, his only authentic easel picture is in distemper, it is an early work, and is in the tribune of the Uffizj, at Florence. His scholars and others were allowed to paint from his drawings and cartoons, several such works are dispersed in various galleries, as the paintings of Michelangelo himself, as the so-called "Dream," in the National Gallery, London. This extraordinary man devoted the last years of his life exclusively to the building of St. Peter's, at Rome, at which he laboured without remuneration.

*Works.* Rome, Vatican, the ceiling of the Sistine Chapel, frescoes from the Old and New Testament—the Creation, Fall and Redemption of Man. On the end wall of the same chapel, the Last Judgment; Pauline Chapel, the Crucifixion of St. Peter; and the Conversion of St. Paul. Florence, the Uffizj, a Holy Family, *tempera*. (*Vasari, Condivi, Duppa, Quattremere de Quincy.*)

MILANI, AURELIANO, *b.* at Bologna, 1675, *d.* at Rome, 1749. Bolognese School. Pupil first of his uncle Giulio Cesare Milani, afterwards of Cesare

Gennari and Lorenzo Pasinelli. He studied and copied with great assiduity the works of the Carracci, and completely succeeded in attaining the material aim of that School, Milani becoming eminently academic in his execution, more especially in drawing: the later years of his life were spent in Rome. He etched a few plates.

*Works.* Bologna, Santa Maria della Vita, St. Jerome: church of La Purita, the Resurrection. Rome, San Bartolomeo de' Bergamaschi, the Beheading of John the Baptist: Palazzo Panfili, &c. (*Crespi.*)

MILANO, GIOVANNI DA, painted in 1365. Tuscan School. The scholar and assistant of Taddeo Gaddi. Vasari mentions works by him in Milan, Salona, Florence, Arezzo, and Assisi. Rumohr pronounced Giovanni (whom he calls da Melano, from an inscription), both in comeliness of form and character, of the first rank, and superior to his contemporaries, not excepting even Giotto or Gaddi.

*Works.* Assisi, Lower Church, the Crucifixion, &c. Florence, Ognissanti, Gondi Dini Chapel, Saints: Academy, the Dead Christ (1365), engraved in Rosini's work. (*Rumohr.*)

MINZOCCHI, FRANCESCO, called IL VECCHIO DI SAN BERNARDO, *b.* at Forli, 1513, *d.* 1574. Bolognese School. He studied the works of Marco Palmezzani of Forli, and afterwards those of Pordenone; and Vasari enumerates him among the scholars of Bartolomeo Genga. In general he did not treat his sacred subjects with the customary prescriptive dignity and propriety; he followed rather the naturalist and *genre* treatment of the Bassans, rivalling even Dutch accuracy of representation. In the chapel of San Francesco di Paula, in the Basilica of Loreto, he painted, in fresco, the Sacrifice of Melchisedec, and the Miracle of the Manna, two of his most charac-

teristic master-pieces; and at Forli, in Santa Maria della Grata, he represented the Trinity, displaying his power of foreshortening, in the more dignified class of art. His sons, Pietro Paolo and Sebastiano, both followed painting, but with little success: the elder assisted his father in ornamental work. (*Vasari.*)

MIRADORI, LUIGI, called IL GENOVESE, painted in 1647. Lombard School. A native of Genoa. He studied at Cremona under Panfilo Nuvolone, and adopted the style of the Bolognese. He appears to have had a predilection for the terrible. In the churches of Cremona are many of his works: at San Clemente, is an altar-piece of the Virgin in Glory, restoring the hand of San Giovanni Damasceno, cut off by the Iconoclasts: in San Francesco, Christ feeding the Five Thousand; and other works: in San Lorenzo, the Slaughter of the Innocents, &c. Milan, Casa Borri, Execution of Conspirators. (*Panni, Lanzi.*)

MISCIROLI, TOMMASO, called IL PITTOR VILLANO, or the Peasant Painter, *b.* at Faenza, 1636, *d.* 1699. Bolognese School. He studied more especially the works of Guido. His pictures are numerous and indifferent. In the church of St. Cecilia at Faenza is the Martyrdom of that Saint, which is considered his master-piece. (*Lanzi.*)

MITELLI, AGOSTINO, *b.* March 16, at Battidizzo, near Bologna, 1609, *d.* at Madrid, August 2, 1660. Bolognese School. He was the scholar of Gabriele degli Occhiali, of Dentone, and of his future companion Colonna. Painted chiefly perspective views and architectural elevations, as decorative work, in which he attained a great name, and he occasionally himself inserted the figures in those scenes. It was a style of decoration in part adopted from the ancient ruins, but was carried further and made very

popular by Mitelli. As the beautiful elevations and vistas composing these decorations gave great cheerfulness and extent to saloons, they became very popular, and Mitelli, in conjunction with Michelangelo Colonna, who generally painted the figures only, so decorated several of the Bolognese palaces; also the archiepiscopal palace at Ravenna; and they were employed together at Parma, Modena, Florence, Rome, and Genoa. Mitelli and Colonna also decorated some saloons of the palaces of Madrid in the time of Philip IV.: they spent two years at the Spanish Court, when their labours were interrupted only by the death of Mitelli, through fever from exposure to the sun of a Spanish summer. Mitelli published some ornamental friezes etched by his own hand—*Freggi dell' architettura da Agostino Mitelli.* In his line Mitelli is one of the most distinguished of the Italian painters.

Agostino's son, GIUSEPPE MARIA MITELLI (*b.* 1634, *d.* 1718), assisted his father in the figures of his designs, and also attained considerable reputation as a painter, but still more as an engraver. (*Malvasia.*)

MODENA, BARNABA DA, painted in 1357-68. Lombard School. Barnaba is considered the eldest Lombard painter of consideration. There is a picture in the church of San Francesco, at Alba in Piedmont, by this painter, considered by Della Valle, in his illustrations of Vasari, as superior even to Giotto. There is also a similar picture, the Virgin and Child, in the Städel Institut at Frankfort, marked *Barnabas de Mutina pinxit. Anno M.CCC.LXVII.*, in *tempera*, with a gold ground, and on wood. It is in the old Byzantine manner; some of the lights are hatched in gold. There is another similar in the Berlin Gallery, also the Virgin and Child, with the like gold hatchings, and painted the year after,

1368: the *nimbus*, or glory of the Virgin, containing in both instances, the inscription, *Ave gratia plena dominus tecum*.

MODENA, or MUTINA, TOMMASO DA, painted, 1352. Venetian School. This was an early Italian painter, who was employed at Prague at the Court of the Emperor Charles IV. of Germany, about the middle of the fourteenth century. The Emperor employed this and other painters to decorate the castle of Carlstein. In the chapel of the castle are two pictures on wood, by Tommaso, an *Ecce Homo*, and a *Madonna*, of considerable largeness of style. Von Mechel and others supposed Tommaso to have been a Bohemian, but the inscriptions on some of his pictures show that he was of Modena: the important picture of the Virgin, with the two side pieces containing the patron saints of Prague, contains the following singular inscription:—

“*Quis opus hoc finxit, Thomas de Mutina pinxit.*”

*Quale vides lector, Barisini filius auctor.”*

The picture is not in oils as was given out by Von Mechel, but in *tempera*.

*Works.* Venice, Academy, St. Catherine. Treviso, chapter-house of the Dominicans, a series of portraits of members of the order, 1352. Vienna, Belvedere Gallery, the Virgin and Child, with Saints, Wencelaus and Palmatus on the wings. Prague Cathedral, the Sancta Veronica, Head of Christ, on a gold ground. Berlin Gallery, ten figures of Saints in so many compartments.

MOLA, PIETRO FRANCESCO, *b.* in or near Milan, 1612, *d.* at Rome, 1668. Bolognese School. He was taken by his father, Gio. Battista Mola, early to Rome, and studied under the *Cav.* D'Arpino there; he then studied at Venice, and became finally one of the

ablest imitators of Francesco Albani at Bologna. He was much influenced by the works of Guercino in his choice of light and shade. Mola was a good figure-painter, whether on a large or small scale: in oil and in fresco; and his landscapes, representing generally sacred or mythological scenes, indicated by the introduction of a few figures, are finely composed. They are strongly coloured, forcible in effect of light and atmosphere, especially in glowing evening scenes. Mola was President of the Academy of St. Luke. He etched a few plates.

*Works.* Rome, church of Gesù (in the chapel), in fresco, St. Peter delivered from Prison; and the Conversion of Paul: Monte Cavallo, Quirinal Palace, Joseph making himself known to his Brethren. Milan, Sta. Maria della Vittoria, St. John in the Wilderness. Munich, Gallery, the Magdalen; Hagar and Ishmael. Berlin Gallery, Galatea; Mercury and Argus. Louvre, five sacred subjects, and two others. London, National Gallery, St. John preaching; Leda; and the Riposo. (*Passeri*.)

MONA, DOMENICO, *b.* 1550, *d.* 1602. Ferrarese School. The scholar of Il Bastaruolo. He painted with surprising rapidity, and executed many works in Ferrara, but the majority extremely careless in execution; he was of a flighty character, and is said to have eventually become deranged.

*Works.* Ferrara, Santa Maria in Vado, the Birth of the Virgin; and the Nativity: in the cathedral, in the sacristy, the Deposition from the Cross. (*Baruffaldi, Lanzi*.)

MONCALVO. [*CACCIA*.]

MONSIGNORI, or BONSIGNORI, FRANCESCO, *b.* at Verona, 1455, *d.* near Mantua, 1519. He was the scholar of Andrea Mantegna, and excelled chiefly in portraits, in the painting of animals, and in architectural perspective; but

most of the works mentioned by Vasari have perished. His brother, Girolamo, of the order of the Dominicans, was distinguished for a fine copy he made of Leonardo da Vinci's Last Supper, at Milan, now in France. Francesco has signed nearly all his remaining pictures "Bonsignori," which appears to be his correct name. He lived chiefly at the court of Francesco, Marquis of Mantua; and, as he had deceived dogs and birds by his paintings, he was called The Modern Zeuxis.

*Works.* Mantua, Santa Maria delle Grazie, St. Sebastian. Verona, San Ferando, the Madonna, with saints; San Nazzaro, the Virgin and Child, with Saints. Milan, Brera, San Bernardino and San Ludovico. (*Vasari.*)

MONTAGNA, BARTOLOMEO, painted about 1500. Venetian School. The works of this old painter are still numerous in Vicenza, his native city. He was the scholar of Giovanni Bellini, and is distinguished by a strong *quattrocento* manner, with much dryness of design, and a colouring inferior to Bellini's. He is said to have studied, also, under Andrea Mantegna. Montagna was also an engraver: his brother Benedetto became a celebrated engraver. In the Berlin Gallery is a Virgin and Child, with saints, by Montagna.

*Works.* Vicenza, San Bartolomeo, the Virgin and Child, enthroned, with Saints; Santa Corona, the Magdalen, and other saints; San Lorenzo, Christ appearing to Mary Magdalen; and San Michele, Sant' Onofrio.

MONTALTO. [DANEDI.]

MONTANINI, PIETRO, called PERRUCCIO PERUGINO, *b.* 1619, *d.* 1689. Umbrian School. He studied under Ciro Ferri and Salvator Rosa, but he painted chiefly landscapes in the style of the latter; in these he excelled. His figure-pieces are inferior. Many

of his works are still in the collections at Perugia, and some are occasionally found in foreign collections. (*Pascoli.*)

MONTEMEZZANO, FRANCESCO, of Verona, *d.* young, about 1600. Venetian School. Scholar and imitator of Paolo Veronese, with considerable success, in many respects, particularly in the colouring of his heads, but as a Venetian his colouring is feeble: his portraits are excellent.

*Works.* Venice, church of San Francesco della Vigna, the Annunciation; Santa Marta, St. Jerome, &c.; in San Niccolo, the Titular, in glory. (*Zanetti.*)

MONTI, FRANCESCO, *b.* at Bologna, 1685, *d.* 1768. Bolognese School. Pupil of Giuseppe dal Sole. He was employed at Turin, and executed large works there, with many figures, both in fresco and in oils. He painted, also, for the churches of Bologna, and at Brescia, where he settled, and left his principal works. His daughter Eleonora painted portraits. FRANCESCO MONTI, called Il Brescianino delle Battaglie (*b.* 1696, *d.* 1712), was probably her brother. He settled in Parma, and painted chiefly battle-pieces in imitation of Bourguignon. (*Crespi.*)

MONTORFANO, GIOVANNI DONATO, painted in 1495. Lombard School. He painted some historical subjects at Milan: his figures are of the *quattrocento* taste, and wanting in grace, but his heads have a strong natural expression. Some of the ornaments of his pictures are in the old style in relief. He appears to have considerably excelled in perspective. In the refectory of the Dominicans of Santa Maria delle Grazie, at Milan, he represented the Crucifixion, opposite the Last Supper, by Leonardo da Vinci, a circumstance by which the fame of Montorfano has suffered. In San Giorgio, at Brescia, is Saint George with the Dragon, attributed to him.



MORANDI, GIOVANNI MARIA, *b.* at Florence, 1622, *d.* at Rome, 1717. Roman School. He was the scholar of Bilivert, and studied colouring at Venice; but subsequently resided and painted at Rome, where he imitated the manner of Pietro da Cortona. Several of his works, histories, and portraits are in the churches and private collections of Rome.

*Works.* Rome, church of Santa Maria della Pace, the Death of the Virgin; Santa Maria del Popolo, the Visitation. (*Pascoli.*)

MORAZZONE, *Cav.* PIERFRANCESCO MAZUCHELLI DA, *b.* 1571, *d.* 1626. Lombard School. He studied early in Milan, and afterwards the works of Titian and Paul Veronese, at Venice, by which he became a good colourist, and he greatly improved his style of form by a visit to Rome. Morazzone had just commenced to paint the cupola of the cathedral of Piacenza, when his work was suspended by death: it was completed by Guercino.

*Works.* Rome, Santa Maria Maddalena al Corso, the Assumption of the Virgin. Milan, Sant' Antonio Abate, the Epiphany. Como, San Giovanni, St. Michael defeating the fallen Angels. Varese, Madonna del Monte, Christ Scourged. (*Lanzi.*)

MORO, IL. [TORBIDO.]

MORO, DEL, BATTISTA D'ANGELO, called Del Moro, from his master and father-in-law, Francesco Torbido, or Il Moro, the Moor, *living* 1568. Venetian School. He studied the works of Titian at Venice, and was one of the most distinguished of the Veronese painters. Battista painted in competition with Paul Veronese in the cathedral of Mantua. He painted in fresco and in oil, in the style of Torbido, but with a richer impasto and more grace, says Lanzi. He painted also in miniature, and was an engraver. Some of

his works are still in the churches of Venice and Verona. Marco and Giulio del Moro, the son and brother of Batista, were also his assistants. (*Ridolfi.*)

MORONE, FRANCESCO, *b.* at Verona, 1474, *d.* May 16, 1529. Venetian School. The son and pupil of Domenico Morone. He painted in fresco and in oil, and excelled in portraits. Vasari notices him in conjunction with Girolamo dai Libri, with whom he worked in Santa Maria in Organo, and commends him for the grace and good drawing of his figures, and for the beauty of his colouring: in style he resembles the school of Bellini.

*Works.* Verona, Santa Maria in Organo, the Virgin and Saints; a series of Pope's portraits, &c., in the sacristy; Sant' Anastasia, the Madonna, St. Augustine, and St. Thomas Aquinas, with the Donors: San Bernardino, the Crucifixion; and the Washing of the Feet. On a house near the Ponte delle Navi, a fresco of the Madonna, and four saints. Florence, Uffizj, portraits; Pitti Palace, portraits. Berlin Gallery, a Madonna and Child. (*Dal Pozzo.*)

MORONI, GIAMBATTISTA, *b.* at Albino, near Bergamo, about 1510, *d.* about 1578. Venetian School. He was the pupil of Alessandro Bonvicino, called Il Moretto da Brescia. His historical works are not important. He did not equal his master in composition, but he was a very distinguished portrait painter, being surpassed, perhaps, in this respect by Titian alone. His heads are full of animation and natural beauty: greater attention is properly paid to individuality than to any elevated notion of the ideal. His draperies are also beautiful; but he was not so successful in the painting of the hands. Titian used to recommend those who went from Venice to Bergamo, that, if they wished true por-

traits of themselves, they should be painted by Moroni. His historical works are more in the Lombard or Milanese taste than the Venetian.

*Works.* Bergamo, Sant' Alessandro della Croce, the Coronation of the Virgin. Verona, the cathedral, St. Peter and St. Paul. Milan, Brera, the Assumption of the Virgin; the Virgin and Saints; and three male portraits. The Academy and Manfrini Galleries of Venice, and the Uffizj of Florence, contain also portraits; and in the Berlin gallery is a portrait of the painter, and another of a young man. London, Stafford House, the Portrait of a Jesuit. (*Ridolfi, Tassi.*)

MUNARI, PELLEGRINO, called, also, ARETUSI, and commonly PELLEGRINO DA MODENA, *d.* 1523. Roman School. He visited Rome in 1509, and became an assistant of Raphael; he painted the histories of Jacob and Solomon, in the Loggie of the Vatican, from the designs of Raphael. Pellegrino completely acquired the style of Raphael in execution. After the death of that great painter he left Rome, and settled at Modena, and a similar influence to that exerted by Giulio Romano at Mantua was brought to bear by Pellegrino at Modena.

*Works.* Modena, church of San Paolo, the Birth of the Virgin. Rome, San Giacomo degli Spagnuoli, the Life of St. James, fresco. London, Stafford Gallery, the Madonna and Child, with Saints, enthroned. (*Tiraboschi.*)

MURA, FRANCESCO DE, called FRANCESCHIELLO. He was a native of Naples, and living in 1743. Neapolitan School. One of the principal scholars of Francesco Solimene, and painted in his superficial manner. He was employed in many of the public and private buildings of Naples; but, says Lanzi, his best works are the frescoes of the Royal palace at Turin, where, about 1780, he represented, in several cham-

bers, some Olympic games, and the achievements of Achilles. (*Dominici.*)

MURANO, ANDREA DA, painted about 1400. Andrea was one of the first painters of the Venetian School who displayed any original ability, and, as the master of the Vivarini, must be considered one of the fathers of Venetian painting. He improved the treatment of the extremities, and planted his figures better than had previously been done. In the Venetian Academy is a picture by Andrea, from San Pietro Martire in Murano, of the Virgin, with St. Sebastian and other Saints.

MURATORI, DOMENICO MARIA, *b.* near Bologna, 1662; *d.* at Rome, 1749. Bolognese School. The scholar of Lorenzo Pasinelli: he painted in the style of Maratta and Cignani, chiefly for the churches at Rome; among which the altar-piece of the church of the Santi Apostoli, the Martyrdom of St. Philip and St. James, has the reputation of being the largest in Rome. In the church of the Sagre Stimite is Christ crowned with Thorns: in San Giovanni in Laterano, a Prophet. At Pisa, in the primaziale or cathedral is San Ranieri working a miracle, one of Muratori's best pieces. (*Lanzi.*)

MUZIANO, GIROLAMO, *b.* at Aquafredda, near Brescia, 1530; *d.* April 27, at Rome, 1592. Venetian School. He was the scholar first of Girolamo Romanino, at Brescia; he then studied the works of Titian at Venice, especially his landscape backgrounds; and was employed subsequently, from about 1550, at Rome. Here he first became known as Girolamo de' Paesi; but he soon showed other ability than that of landscape-painting; and he was pronounced even by Michelangelo one of the first painters of his time. His works are not quite free from that anatomical mannerism which possessed the imitators of the frescoes of the Sistine Chapel, but many of them are of

the better style of the Roman School, of excellent arrangement, and his heads are dignified and expressive. His master-piece, the Resurrection of Lazarus, sometime in Santa Maria Maggiore, is now lost: that formerly of the Orleans collection, appears to have been a different picture; this was a favourite subject with him. His works were numerous in Rome; and he executed in oil a Resurrection of Lazarus (1556), and a Sancta Veronica for the cathedral of Orvieto (noticed by Vasari), and others for Foligno and Loreto. Muziano painted many portraits; and he completed the drawings of the bas-reliefs of the Trajan column, commenced by Giulio Romano, and afterwards engraved by Villamena. He was chiefly instrumental in establishing the Academy of St. Luke at Rome: he was also an architect: he was employed by Gregory XIII. in the Vatican, where he built the Capella Gregoriana; and the perfection of the Roman Mosaics is due much to the labours of Muziano.

*Works.* Rome, Santa Maria degli Angeli St. Jerome Preaching in the Desert; and Christ giving the Keys to Peter. The Gesù, the Circumcision. Bologna, Academy, St. Jerome in the Desert. Dresden, Gallery, St. Francis, in a landscape. Rheims, cathedral, Christ washing the Disciples' Feet. Louvre, the Raising of Lazarus (from San Luigi dei Francesi at Rome), and the Incredulity of St. Thomas. (*Baglione.*)

NALDINI, BATTISTA, *b.* at Florence 1536; *d.* about 1600. Tuscan School. He studied under Jacopo da Pontormo, and Angelo Bronzino, and painted at Florence in the Palazzo Vecchio, in conjunction with Vasari, with whom he remained fourteen years. Lanzi finds fault with the somewhat closing and a

fierceness of expression of the eyes of Naldini's figures: his drawing and colouring were generally good.

*Works.* Rome, Trinità de' Monti, the Baptism of Christ, and subjects from the life of John the Baptist, in fresco: San Giovanni Decollato, the Martyrdom of St. John the Evangelist, in oil. Florence, Santa Maria Novella, the Deposition from the Cross, and the Purification. (*Borghini, Balducci.*)

NANNI. [UDINE, DA.]

NASELLI, FRANCESCO, *d.* about 1630. A Ferrarese nobleman. He studied and copied the works of the Carracci, Guido, and Guercino, and became an able follower of the Bolognese School.

*Works.* Ferrara, in the cathedral, the Nativity: Santa Maria de' Servi, the Last Supper: San Francesco, the Assumption of the Virgin. (*Lanzi.*)

NASINI, Cav. GIUSEPPE, *b.* 1664, *d.* 1736. Sienese School. A scholar of Ciro Ferri. He painted at Rome some extensive works in fresco, as the cupola of the chapel of Saint Antonio, in the church of the Apostles. Siena also contains many of his works of various degrees of merit. One of his best is considered San Leonardo, in the Madonna del Pianto at Foligno. Nasini belonged to the school of *Macchinisti*; bold and able, but invariably working with an undisciplined pencil. (*Lanzi.*)

NATALI, GIUSEPPE, *b.* at Casal Maggiore, near Cremona, 1652; *d.* 1722. Lombard School. He studied some time at Rome and at Bologna, where he was attracted by the architectural and ornamental works of Dentone, Colonna, and Mitelli, and became an ornamental painter of great distinction in Cremona and Lombardy generally: he also painted landscapes. His three brothers, Francesco, Lorenzo, and Pietro were his pupils and assistants. There were many other painters

of this name and family of considerable ability in various branches of the art.

NEBBIA, CESARE, *b.* at Orvieto about 1536; *d.* 1614. Roman School. He was the best scholar of Girolamo Muziano, and assisted his master in his works: he completed those begun by Muziano, in the Capella Gregoriana, in the Vatican. Nebbia painted many works in Rome both in fresco and in oil.

*Works.* Rome, Santa Maria Maggiore, Cappella Sforzi, subjects from the Life of the Virgin: Trinità de' Monti, Cappella Borghese, the Crucifixion: San Giacomo degli Spagnuoli, the Resurrection: Santa Maria de' Monti, the Coronation of the Virgin. (*Baglione.*)

NEGRONE, PIETRO, *b.* at Cosenza about 1505, *d.* 1565. Neapolitan School. He is said to have studied under Gio. Antonio D'Amato, and under Marco Calabrese. He was called Il Giovane Zingaro. His pictures were numerous in the churches of Naples. He restored the pictures attributed to Giotto in Santa Chiara.

*Works.* Naples, Santa Maria Donna Romata, the Adoration of the Magi; and the Scourging of Christ: Sant' Agnello, the Virgin and Child, with Angels and Saints: Lucca, Santa Croce, the Virgin and Child.

NEGROPONTE, FRA ANTONIO DA, flourished about 1440. Paduan and Venetian Schools. His works resemble those of Bartolomeo Vivarini in their style of drawing; the architectural backgrounds and other accessories are finished with great care. At Venice, in San Francesco della Vigna, is an alter-piece representing the Madonna and Child, with angels; in the same church is a picture of three male heads, attributed to Fra Antonio.

NELLI, SUOR PLAUTILLA, *d.* 1588, according to Lanzi, aged 65, which does not agree with the date on the

Berlin picture noticed below. Tuscan School. She was a nun of the Dominican convent of Santa Caterina at Florence, and imitated the works of Fra Bartolomeo, but with little success: some accounts make her his scholar. She was in possession of some original drawings in chiaroseuro of Fra Bartolomeo, which came afterwards into the possession of the late King of Holland. In the Florentine Academy is a Marriage of St. Catherine: and in the Berlin Gallery is a large picture by Suor Nelli, representing Christ and Apostles, with Martha reproaching Mary for not assisting her (1524). She painted in oil and in miniature. (*Lanzi.*)

NOGARI, GIUSEPPE, *b.* at Venice, 1699; *d.* 1763. Venetian School. He was the scholar of Pittoni and of Antonio Balestra, and was a portrait-painter of great ability. His pictures are well coloured and highly finished, and seem to be faithful individual resemblances; many of his portraits are fancy pictures; a St. Peter and four portraits are in the Gallery of Dresden, and there are some in England. When Correggio's *Notte* was removed to Dresden, Nogari was employed to make the copy which was to replace it at Modena. (*Zanetti.*)

NOVELLI, *Cav.* PIETRO, called IL MONREALESE, *b.* about 1603, *living* in 1660. One of the principal native painters of Sicily. He painted somewhat in the style of Michelangelo da Caravaggio, whose works have had an almost universal influence over the later Neapolitan School. Novelli's pictures are highly esteemed in his own country. Some of the principal are at Palermo, in San Domenico; in Santa Zita; and in the Gallery of the University. At Monreale, in the refectory of the Benedictines, is the Marriage at Cana: others in the cathedral

and in the Abbey of San Martino. In the Gallery of Naples, there are three pictures by Novelli,—St. Paul; the Virgin and the Trinity; and Judith. He was also an architect and an engraver. (*Gallo.*)

NUVOLONE, CARLO FRANCESCO, *b.* 1608, *d.* 1651. Lombard School. The son of Panfilo Nuvolone, his first instructor; but he followed Giulio Cesare Procaccini, and Guido Reni. His imitation of the works of the latter acquired him the appellation of the Lombard Guido. He painted history and portraits. The public buildings of Parma, Cremona, and Piacenza still possess many of his works. The Purification of the Virgin, in San Vincenzo, at Piacenza, is one of his best; another is the Miracle of St. Peter, at the Beautiful Gate of the Temple, in San Vittore, at Milan. His heads of the Madonnas were much sought after in his time, although they are feeble and mannered, and of that spurious grace which has injured so many of the later works of Guido.

His brother, GIUSEPPE NUVOLONE, followed more decidedly the manner of the Procaccini; he painted in a bold manner, with strong light and shade. His master-piece is the Resuscitation of a dead man at Rome, by San Domenico, in the church of that Saint at Cremona. Giuseppe died in 1703, aged 84. Both brothers were called Panfilo, after their father.

NUZIO. [*ALEGRETTO DA FABRIANO.*]

NUZZI, MARIO, called MARIO DAI FIORI, *b.* at Penna, 1603, *d.* at Rome, 1673. Roman School. Pupil of his uncle, Tommaso Salini; he resided chiefly in Rome, where his bird, fruit, and flower-pieces were much admired and sought after; but from some defect in the colouring, or his method of painting, many of his pictures have faded and darkened so much as to lose their value. (*Pascoli.*)

OBERTO, FRANCESCO DI, painted in Genoa, in 1368. In San Domenico, at Genoa, is still the Madonna, between two Angels, by this otherwise unknown painter, inscribed *Franciscus de Oberto*. It is the earliest picture extant in Genoa; and, says Lanzi, shows no traces of the school of Giotto.

ODAZZI, or ODASI, *Cav. GIOVANNI, b.* at Rome, 1663, *d.* June 6, 1731. Roman School. He studied under Ciro Ferri, and under Gio. Battista Gaulli, and, through the patronage of Benedict XIII., became one of the principal fresco-painters of his time; but, notwithstanding his great facility, industry, and success, belongs only to the inferior *Machinists*. He etched also a few plates.

*Works.* Rome, San Giovanni Laterano, the Prophet Hosea; and other works: Santi Apostoli, the Fall of Lucifer: Santa Maria degli Angeli, San Bruno. Velletri, the cupola of the cathedral. (*Pascoli.*)

OGGIONE, or UGGIONE, MARCO DA, *b.* about 1470, *d.* 1530. Lombard School. The scholar of Leonardo da Vinci, and one of the best of the Milanese painters, but he was far from approaching the power of Leonardo, nor did he equal the grace and tenderness of Luini. His frescoes of Santa Maria della Pace, in Milan, praised by Lanzi, were removed from the wall by Barezzi, and are now in the Brera Gallery. They are unimportant; his easel pictures, of which the Brera contains seven, are superior; they have the calm dignity and the mild expression characteristic of the school. The Archangel Michael, with two other Angels, combating Lucifer, is considered the best of his works in this collection. Marco D'Oggione is best known for his copy, in oil, of the Last Supper, of Leonardo da Vinci, now in the Royal Academy of London. It was painted about 1510, for the refectory of the

Certosa of Pavia, and having been executed by a distinguished scholar of Leonardo, when the original was in its perfect state, now that the original has perished, it is a work of great value. The Berlin Gallery possesses the Virgin and Child, with Saints, by Oggione: and, in the Louvre, is a Holy Family by him. (*Bossi.*)

ORCAGNA, or L'ARCAGNUOLO, the name by which ANDREA DI CIONE is commonly known, *b.* about 1315, *d.* about 1376. Painter, sculptor, and architect; he ranks among the most distinguished of the old Florentine artists. Andrea first studied with his father, who was a distinguished sculptor and goldsmith; he then became the scholar of Andrea Pisano. Andrea and his brother Bernardo were much engaged at Pisa. Andrea's frescoes in the Campo Santo are among the first productions of their age. The Triumph of Death, and the Last Judgment, are by Andrea, and the Hell by Bernardo. He painted similar subjects in the Strozzi Chapel, in Santa Maria Novella, at Florence, in 1357; here, too, Bernardo assisted. These compositions are a species of painted epic, full of spirited incidents, but not superior to the art of their time; in individual figures the merit is great, the forms are solemn and dignified, and the various emotions effectively expressed. The central group of Angels in the Last Judgment exhibits something sublime in character and attitude. But the grouping and composition generally are treated altogether irrespectively of the effect of a whole; the composition wants unity, and though the individual actions show much energy and a right conception of the action or motive, they express it generally entirely without taste, grace, or dramatic power; and whatever may be the force of expression on occasional instances, these great defects are cha-

racteristic of even the best works of the *trecento* or early Italian art. The sentiment is there, but the just material representation is almost wholly wanting. In all encomiums, therefore, of early Italian art, this qualification is imperative—there is certainly a soul, but the body is not yet developed. So much praise has been given of late to the earlier artists, that language has been found wanting to do justice to the great masters of the *cinquecento*; and criticism has had recourse to depreciating their defects rather than advocating their beauties. The sentimental is not the most difficult part of art, yet a little sentiment, happily displayed, has recently elevated into favourable notice many works that the absence of every other good quality had hitherto condemned to deserved obscurity. The perfection of art must consist in the co-ordinate development of the sensuous and the sentimental; this was not approached in Italian art until far in the fifteenth century, when Donatello, Lorenzo Ghiberti, Fra Angelico, Gentile da Fabriano, Masaccio, Filippino Lippi, and Luca Signorelli showed that, in art, as in nature, the material was as essential an element of beauty as the spiritual. As an architect, Orcagna built the celebrated "Loggia dei Lanzi," in the Piazza Granduca, at Florence; it is still perfect. The church of Or' San Michele, and its tabernacle, are likewise his work. Orcagna was in the habit of signing his name differently on his paintings and his sculptures. He did as was done by Francia after him, on his sculptures he wrote *Fece Andrea di Cione. Pittore*; and, on his paintings, *Fece Andrea di Cione. Scultore*. Rumohr has shown that the name Orgagna or Orcagna is a contraction of Arcagnuolo.

Bernardo appears to have been very inferior to his brother: the Hell in the Campo Santo, though said to be from a

design by Orcagna, is a mere outrage upon everything we are taught to admire in art. It, however, doubtless, fairly represents the popular notions of Hell of the time; the nature of the representation appears to be from Dante; the Devil, a huge monster, is in the centre of the composition, and seems to be devouring mortals as his chief pastime. The general scheme of the picture is in seven compartments, each representing the punishments incurred by the several deadly sins, according to the Roman Church—lust, avarice, anger, gluttony, envy, idleness, and pride. The picture has been altered; its original state is probably shown in the old print of the fifteenth century, published in Morrona's *Pisa Illustrata*.

ORSI, LELIO, called LELIO DA NOVELLARA, *b.* at Reggio, 1511, *d.* at Novellara, 1587. Lombard School. He studied and copied the works of Correggio, and is considered one of the best imitators of that master. His life was spent chiefly at Reggio and Novellara, hence, says Lanzi, he is less known than he deserves to be. Many of his works have perished, but some frescoes from Novellara are preserved in the Ducal Palace at Modena. One of his master-pieces is the altar-piece of San Michele, at Parma, the Virgin and Child, with the Archangel Michael, judging a Soul. In the Vienna Gallery is Innocence, a young Girl with a Lamb. In the Berlin Gallery is a picture of Christ on the Cross, two lamenting Angels above, below the Magdalen. (*Tiraboschi, Lanzi.*)

ORSI, PROSPERO, called PROSPERINO DALLE GROTTESCHE, *b.* at Rome, about 1560, *d.* about 1635. Roman School. A follower of Michelangelo da Caravaggio. He was employed by Sixtus V., in the Palace of San Giovanni Laterano, and the Scala Santa, where he painted two frescoes, one representing Moses with the Israel-

ites passing the Red Sea; and the other, Isaac blessing Jacob. He was chiefly distinguished for his arabesques, as implied by his nickname. (*Baglione.*)

ORTOLANO, GIO. BATTISTA BENVENUTO, called L', *d.* about 1525. Ferrarese School. He was the son of a gardener, whence his name, and is said to have studied at Bologna, under Bagnacavallo. There is a resemblance between the works of L'Ortolano and those of Garofolo; and, according to Lanzi, pictures by Ortolano have been, and are, attributed to Garofolo, mistaken for his early works; a confusion aided by the similarity of name, Benvenuto, as well as style.

*Works.* Ferrara, Santa Maria de' Servi, the Nativity: San Lorenzo, the Adoration of the Magi: San Niccolo, the Virgin and Child, with Saints. Berlin Gallery, St. Jerome kneeling with the Lion. (*Lanzi.*)

ORVIETO, PIETRO DI. [PUCCIO.]

OTTINI, PASQUALE, called PASQUALOTTO, *b.* at Verona, about 1570, *d.* 1630. Venetian School. A pupil of Felice Brusasorci. He completed some of his master's pictures left unfinished at his death. He was held in high consideration by the Veronese; but his colouring is, in general, feeble for his school. At Verona, in San Stephano, he painted the Murder of the Innocents: and in San Giorgio is a picture of San Niccolo and other Saints: in San Francesco di Paola, the Deposition. (*Dal Pozzo.*)

PACCHIAROTTO, JACOPO. He was painting in Siena until 1585, when owing to his being concerned in a conspiracy of the people against the Government, he was obliged to fly, and he took refuge in France, where he joined Il Rosso, then working for Francis I. at Fontainebleau. Pacchiarotto was one of those excellent

painters, who, having the misfortune to be omitted by Vasari, have been almost forgotten by posterity: he may be the Girolamo di Pacchia mentioned by Vasari in the life of Il Sodoma. Siennese School. The works of this painter much resemble those of Pietro Perugino, for though in time belonging to the sixteenth century, he is one of the *Quattrocentisti* in style; but the influence of Raphael is also apparent in his works; his forms are fuller than Perugino's; his heads have great beauty of feature and sweetness of expression, and his colouring has wonderful force. Speth compares his works rather with those of Raphael, and adds that designating Pacchiarotto as of the School of Perugino, is only magnifying the injustice he had already undergone, in having his works attributed to that master.

*Works.* Siena, the Academy, various specimens: Santa Caterina, St. Catherine on her visit to the body of Agnes, of Montepulciano: San Bernardino, the Birth; and the Annunciation of the Virgin, frescoes. Munich, Pinacothek, two beautiful easel pictures, from San Bernardino, in Siena; San Francesco d'Assisi with two Angels in the background; the Madonna and Child, with four Angels; half-length figures in both. National Gallery, Madonna and Child. (*Lanzi, Speth.*)

PAGANI, GREGORIO, *b.* at Florence, Dec. 3, 1558; *d.* 1605. Tuscan School. The son of Francesco Pagani, and the scholar first of Santi di Tito. He then studied with Cigoli. Pagani was one of the most distinguished followers of Cigoli, and aided him materially in reforming the style of colouring of the Florentine School: in drawing and chiaroscuro their models were Michelangelo and Correggio. His works are not numerous: his master-piece, St. Helena finding the Cross, formerly in the Carmine at Florence, was burnt in

the fire of that church in 1771: it is, however, preserved in the print of G. B. Cecchi. There are a Nativity, in *tempera*, by Pagani, in Santa Maria del Fiore; and a fresco of San Domenico, in the cloisters of Santa Maria Novella, at Florence. He was also a modeller or sculptor: he modelled three bas-reliefs of the bronze gates of the cathedral of Pisa. (*Baldinucci.*)

PAGGI, GIO. BATISTA, *b.* at Genoa, 1554; *d.* March 10, 1627. Genoese School. He was the scholar of Luca Cambiaso, and, though exclusively distinguished as a painter, was also sculptor and architect. In 1580 he fled, in consequence of a homicide, to Florence, where he lived many years. He returned to Genoa about 1600; having continued his studies with great advantage at Florence, where he was much employed, and acquired a great reputation. Here he adopted a more than usually careful and vigorous style of drawing, and contributed greatly to ameliorate the incorrect design of his countrymen, and to revive the declining state of the Genoese School also in its colouring, in which he especially excelled. He enjoyed the reputation of the principal Genoese painter of his time; and he wrote a treatise on his art partly in antagonism to the principles of Lomazzo; it was published in 1607 under the title *Definizione, o sia Divisione della Pittura*, now scarce. He also etched a few plates.

*Works.* Florence, church degli Angeli, a Holy Family: Santa Maria Novella, cloister, St. Catherine of Siena: San Marco, the Transfiguration. Pavia, the Certosa, three subjects from the Passion of Christ. Pisa, San Francesco, the Resurrection of Christ. Genoa, Palazzo Doria, the Murder of the Innocents: San Bartolomeo, the Annunciation; and Christ giving to Ananias, the Messenger of Abgarus, the *Sancta Veronica*, or holy true



image of his own countenance, impressed on the cloth with which He wiped his face. (*Soprani.*)

PAGNI, BENEDETTO, of Pescia, painted from about 1520 to about 1560. Lombard School. The scholar and assistant of Giulio Romano. He assisted that master in his works in Rome, and in the Palazzo del Te, at Mantua. Pagni painted an altar-piece in the church of Sant' Andrea, at Mantua, representing the Martyrdom of San Lorenzo, which is considered his best work. He painted also some frescoes in Pescia: in the cathedral there is the Marriage at Cana by him. (*Vasari.*)

PALMA, JACOPO, called IL GIOVANE, b. at Venice, 1544; d. 1628. Venetian School. He was the son and scholar of Antonio, and the great nephew of the elder Palma. He studied and copied the works of Tintoretto and Titian at Venice; and those of Michelangelo, Raphael, and Polidoro da Caravaggio at Rome. He acquired some qualities of all these painters, thoroughly carrying out the principle of eclecticism. In some respects the younger Palma was possessed of the highest ability, many of his pictures being beautiful in their drawing and in their details, especially in the heads; but neglecting generally the higher purposes of the art for the sake of despatch and force, or the *colpeggiar'* of the Venetians, for the "*pronto guadagno*," his execution became sketchy and careless, as in some of the works of his model, Tintoretto, and his manner mechanical though skilful. Lanzi terms him the last of the good age and the first of the bad, of the Venetian School. The remarkable bravura of his pictures, which are extremely numerous, doubtless contributed to the decline of the art in Venice; *manner* now supplanted nature. Yet some of his works were so excellent that Guido and Guercino,

says Boschini, upon seeing one of them exclaimed, "What a pity that such a painter should ever have died!" Zanetti describes pictures by the younger Palma in seventy-four churches and saloons of the public buildings of Venice; and they are numerous in many galleries out of Venice. Many of his pictures have been removed from the churches to the Venetian Academy, but some of his best works are still in the Ducal Palace: as the Last Judgment, in the Sala dello Scrutinio; and others in the Sala del Maggior Consiglio, including the River Fight of the Venetians under Bembo, with the Milanese under Pacino Eustachio, near Cremona, when the Venetians gained a complete victory: it is called the "*quaddro dei Burchi.*" Palma etched many plates. (*Ridolfi, Zanetti.*)

PALMA, JACOPO, called IL VECCHIO, b. at Serinalta, near Bergamo, about 1480, *living* in 1521. Venetian School. He was called Il Vecchio to distinguish him afterwards from his grand nephew of the same name, and with whom he has been confounded. He arrived in Venice in the early part of the sixteenth century, when Titian had attained his great reputation, and he was in some measure the scholar of that great painter. The early works of Palma resemble those of Bellini, but he eventually adopted the *cinquecento* enlargement of style, then thoroughly established by Giorgione and Titian, at Venice; and his later works bear much the resemblance to those of Giorgione. His heads have in his early works a somewhat antiquated severity. In his later productions his figures are distinguished by a certain vivacity, and much sweetness and delicacy of expression: he excelled in figures of the Virgin and Saints, and his own daughters, especially the beautiful Violante, are supposed to have been his

ordinary models for these subjects. His draperies flow in rich and ample folds; his colouring is harmonious and glowing, like that of Giorgione, but with a prevailing yellow tone in the flesh; and his works are very highly finished. Some of his portraits are admirable; they are highly praised by Vasari. Palma's works, on the whole, are numerous in the European galleries, though according to Vasari he died aged only forty-eight.

*Works.* Venice, Academy, St. John the Baptist with St. Peter and other Saints, an early work in the style of Giorgione; Christ and the Widow of Nain; the Ascension of the Virgin: Santa Maria Formosa, Sta. Barbara with the palm branch, above the Pietà, on either side, St. Sebastian and St. Anthony; Palma's master-piece: San Zaccaria, the Madonna with six Saints and an Angel: Santa Lucia: Santa Maria del Orto: Manfrini Palace, &c. Ferrara, Santa Maria del Vado, the Tribute Money. Florence, Pal. Pitti, Christ at Emmaus; Holy Family; Portrait, &c. Milan, Brera, Adoration of the Magi; the Woman taken in Adultery. Rome, Borghese and Colonna Palaces, Madonnas. Dresden, Venus; three Sisters, the painter's daughters; and several others. Vienna Gallery, thirteen specimens. Berlin Gallery, the Virgin reading whilst the Child sleeps; the Virgin adoring the Child; Portrait of a Doge; and two other sacred subjects. Louvre, the Nativity; one of the Shepherds adoring the Child. (*Vasari, Zanetti.*)

PALMEZZANO, or PALMEGIANI MARCO, sometimes called MARCO DA FORLI, painted in 1503, living in 1537. Bolognese School. He was the scholar of Melozzo da Forli, and according to Lanzi his early works were in the dry and formal manner of the *Quattrocentisti*, with abundance of gilding; while his later productions displayed

more skill in the grouping and more freedom of execution; yet with a grace and a finish approaching Francia. He was, however, in the habit of disregarding the dramatic unities; and introduced accessory groups that had no relation with the principal. In the Brera at Milan are three pictures by Palmezzano—the Nativity; the Madonna and Child, with St. Peter and other Saints; and the Coronation of the Virgin. Also at Forli, in the Duomo, is a picture representing the Last Supper, and in the Berlin Gallery are two pictures, one of the Virgin and Child, with Saints, signed *Marcus Palmezzanus, Pictor Foroliensis*; and a small picture of Christ bearing his Cross, with a similar signature, and the date 1503.

PALMIERI, GIUSEPPE, *b.* at Genoa, 1674; *d.* 1740. Genoese School. He painted historical subjects, and was a good colourist, but displayed most talent in his representation of animals in hunts, &c. Some of his best works of this kind are at Lisbon. In the church of San Domenico, at Genoa, is a picture of the Resurrection of Christ, his best historical work. (*Ratti.*)

PALTRONIERI, PIETRO, called IL MIRANDOLESE DALLE PROSPETTIVE, *b.* at Mirandola, 1673; *d.* at Bologna, 1741. Bolognese School. He was the scholar of G. F. Cassana, and Marcan-tonio Chiarini. He painted perspective, architectural views, and ornament with great skill. The figures frequently introduced into his works were inserted by Ercole Graziani: his pictures, commonly views of ruins, are to be met with in Rome and Bologna; and at Vienna, where he dwelt some time.

PANETTI, DOMENICO, *b.* at Ferrara, 1460, *d.* about 1530. Ferrarese School. The early works of this painter resemble those of the oldest Ferrarese masters, but without their fantastic tendency; and according to

Lanzi, a great improvement is perceptible in Panetti's later works, from the example of the works of Garofolo (a former pupil), who had returned to Ferrara with all the experience brought from the school of Raphael, at Rome.

*Works.* Ferrara, church of San Nicolo, the Deposition from the Cross: San Francesco, the Visitation: the Augustines, Sant' Andrea: Santa Maria in Vado, the Visitation. Berlin Gallery, an Entombment, marked—*Dominici. Paneti. Opus.* (*Baruffaldi.*)

PANICALE, MASOLINO DA, *b.* about 1403, *d.* about 1440. Tuscan School. He was the scholar of Lorenzo Ghiberti and of Gherardo Starnina; and, like Lorenzo and his own contemporary Masaccio, was one of the great pioneers of the art, who led the way to the glorious *cinquecento*. Masolino's frescoes in the Brancacci Chapel hold a prominent position amongst the works of the day which marked the transition period, from the conventionalities of the *quattrocento*, in the beginning of the fifteenth century, to the more positive individualities of the later part. Although Masolino adhered pretty closely to the former prescribed types, his frescoes display great qualities for their time, though by the side of the master-pieces of Masaccio and Filippino Lippi. He is sometimes called the master of Masaccio, but of this there is no evidence, and he was apparently a younger man.

*Works.* Florence, in Santa Maria del Carmine, Brancacci Chapel, the Preaching of St. Peter; the same Apostle healing the Cripple at the Beautiful Gate; the Raising of Tabitha; and Adam and Eve, or the Fall: Academy, the Virgin adoring the Infant Christ, with St. Joseph and St. John. Castiglione d'Olona, near Como, frescoes of the Collegiate Church—the Life of the Virgin, with various Saints; and the Lives of St. Lawrence

and St. Stephen, marked—*Masolinus de Florentia pinxit*: in the baptistry of the same church, frescoes from the Life of John the Baptist, similar in style, dated 1435. (The above frescoes were only recovered from whitewash in 1843.) (*Vasari.*)

PANNINI, Cav. Gio. PAOLO, *b.* at Piacenza, 1695, *d.* Oct. 21, 1768. Roman School. The scholar of Andrea Lucatelli and Benedetto Luti; he painted ruins, landscapes, and architectural subjects with great skill; his ruins were selected chiefly from Rome and its neighbourhood; his shadows are generally too dark and red for exteriors; his figures are numerous and skilfully introduced.

*Works.* Rome, Monte Cavallo, Palazzo Quirinale, two pictures of architecture, &c. Louvre, the Interior of St. Peter's, at Rome, his master-piece, painted in 1730, in honour of the birth of the Dauphin, 1729; and eight other subjects. (*Mündler.*)

PAOLINI, PIETRO, *b.* at Lucca, 1603, *d.* 1681. Roman School. He went early to Rome, where he became a pupil of Angelo Caroselli, and a follower of Caravaggio; he appears also, from his works, to have studied some time in Venice. Paolini represented village festivals and other *genre* pieces, as well as great historical subjects; many of his cabinet pictures are in the private collections at Lucca. In the church of San Michele, in that town, he represented the Martyrdom of St. Andrew; and in the library of San Fridiano, St. Gregory entertaining the Pilgrims; his greatest works; the latter is much in the taste of the magnificent pictures of Paul Veronese. (*Baldinucci, Lanzi.*)

PAOLO, MAESTRO, painted in 1333–1346. Venetian School. Magister Paulus is the oldest of the Venetian painters. In conjunction with his two sons, Jacopo and Giovanni, he repre-

sented the Dead Christ, with the Apostles, and other historic incidents from the Life of Christ; it is an altar-piece, or ancona, divided into compartments, in the centre of the great altar of St. Mark's, at Venice. This work is executed in the old Greek manner. There is another painting by him in the sacristy of the Padri Conventuali at Vicenza, marked — 1333, *Paulus de Venetiis pinxit hoc opus.* (*Lanzi.*)

PAPA, SIMONE, the Elder, *b.* at Naples, about 1430, *d.* about 1488. Neapolitan School. The pupil of Antonio Solario, called Lo Zingaro, and his most distinguished follower; he exhibits some of the Flemish accuracy and brilliancy of colour.

*Works.* Naples, the Museo Borbonico, St. Michael, with other Saints, and the Donors: San Niccolo alla Dogana, the Annunciation: San Lorenzo, the Virgin and Saviour, with Saints: Santa Maria Nuova, St. Michael defeating the rebel Angels.

A second SIMONE PAPA, called the Younger (about 1506–1567), was the scholar of Gio. Antonio d'Amato, and distinguished himself as a fresco-painter; in the church of Monte Oliveto are some of his works. (*Dominici.*)

PARENTINO, BERNARDO, *b.* at Parenzo, in Istria, in 1437, *d.* at Vicenza, 1531. Paduan School. He studied under Andrea Mantegna, and painted ten scenes from the Life of San Benedetto for the principal cloister of Santa Giustina, at Padua. These frescoes, in chiaroscuro, show a great resemblance to those of Mantegna. He became an Augustan monk, under the name of Lorenzo. The Academy of Venice possesses a Nativity by Parentino. (*Lanzi.*)

PARMIGIANO. [MAZZUOLI.]

PARODI, DOMENICO, *b.* at Genoa, 1668, *d.* 1740. Genoese School. He was instructed by Bombelli, at Venice,

and he copied many works of the great Venetian masters; but eventually he became a follower of Carlo Maratta, at Rome. Owing to his diligent study of Greek sculpture, to which he had been originally brought up by his father, his drawing was more correct than that of most painters of his time. His works are numerous at Rome and Genoa; Mengs is said to have been astonished by, and greatly admired, the allegorical subjects painted by Parodi in the Negroni Palace, at Genoa, celebrating the history of that family, and Lanzi observes that none has been more honoured by painting. In the church of the Filippini is San Francesco di Sales, one of his most celebrated works; there are others in the Durazzo Palace. He was also an architect. (*Ratti.*)

PAROLINI, GIACOMO, *b.* at Ferrara, 1663, *d.* 1733. Ferrarese School. He studied first under Peruzzini, in Turin, and then with Cignani, at Bologna, in whose style he excelled; especially in his fine drawing and rich carnations. He excelled also in *Amorini*, festive dances, Bacchanalian, and other scenes, much in the taste of Albani. With Parolini terminated the great masters of the Ferrarese School; its glories were buried with him, says Lanzi.

*Works.* Ferrara, cathedral, the Last Supper. Verona, church of San Sebastiano, St. Sebastian in glory. (*Baruffaldi.*)

PASINELLI, LORENZO, *b.* at Bologna, 1629, *d.* 1700. Bolognese School. A pupil of Simone Cantarini, but he attempted to acquire the great style of Paul Veronese. He painted large compositions with many figures; his attitudes are sometimes exaggerated, and, like most Venetians, he is regardless of the propriety of costume and place in his religious pieces. He painted more for private than for public collections.

*Works.* Bologna, the Certosa, Christ's Entry into Jerusalem; church of the barefooted Carmelites, a Holy Family; church of San Francesco, the dead restored to life; Casa Ranuzzi, Coriolanus. Pasinelli etched a few plates.

PASSAROTTI, BARTOLOMEO, *b.* at Bologna, about 1530, *d.* 1592. Bolognese School. He was a scholar and coadjutor of Taddeo Zuccaro, at Rome, whither he had gone with Vignola. He possessed great facility of execution, but his works are extremely mannered; Lanzi, however, praises him for his portraits, in which, according to Guido, says Malvasia, he was inferior only to Titian; he likewise excelled in the nude. He was also an engraver of some ability; he used the emblem of a sparrow instead of his name. Passarotti established a school at Bologna, in which, among many others, he had Agostino Carracci for a scholar. He brought up four sons as painters, of whom, Tiburzio attained some distinction; he died in 1612. There is a Virgin in glory by Tiburzio in the Academy of Bologna.

*Works.* Rome, San Paolo alle Tre Fontane, the Martyrdom of St. Paul. Bologna, San Pietro, the Adoration of the Magi: San Giacomo Maggiore, the Virgin with Saints. Academy, Presentation of the Virgin; and Portraits of Popes Sixtus V. and Pius V. (*Malvasia.*)

PASSERI, GIAMBATISTA, *b.* at Rome, about 1610, *d.* April 22, 1679, Roman School. The pupil for a short time of Domenichino, with whom he lived at Frascati. He painted chiefly for private collections, and frequently birds and game, and other *genre*, and still-life subjects, with occasional half figures; he executed several for the Costaguti family; his purely figure-pieces are rare. Passeri was poet as well as painter, and possessed a good knowledge of the principles of art. He

wrote *The Lives of the Painters, Sculptors, and Architects who practised at Rome, and died from 1641 to 1673 inclusive*, published at Rome in 4to. 1773. It is one of the best series of Italian art-biographies. Passeri was President of the Academy of St. Luke, which possessed his Portrait of Domenichino, for whom Passeri had an intense veneration; the Portrait is now in the Gallery of Florence. Giuseppe Passeri, the distinguished scholar of Carlo Maratta, who died in 1714, was Giambattista's nephew.

PASSIGNANO, *Cav.* DOMENICO CRESTI DA, *b.* at Florence, about 1558, *d.* at Florence, May 17, 1638. Tuscan School. He was the pupil of Naldini, and of Federigo Zuccaro. He resembles most Zuccaro in his manner; he assisted that painter in the frescoes of the cupola of Florence. Passignano also accompanied Zuccaro to Venice, where he studied the works of Paolo Veronese and Tintoretto, and where he fully developed his showy but superficial style. He returned to Florence in 1589, and was first Professor of the Academy there; Lodovico Carracci is said to have studied with him. He painted with such extraordinary *bravura* and rapidity that he acquired among the painters of Florence the nickname of Pass-ognuno (out-strips every one). He was employed at Rome by Clement VIII., who decorated him with the order of the Abito di Cristo. He was the friend of Cigoli, and considerably aided that master in improving the colour of the Florentine School.

*Works.* Passignano, church of the Monks of Vallombrosa, a Glory. Florence, the Collegio San Giovannino, Christ bearing the Cross. Rome, Palazzo Borghese, Descent from the Cross. Frascati, Cappella di Mondragone, a Dead Christ. Louvre, the Discovery of the Cross. (*Baglione, Baldinucci.*)

PELLEGRINO DA SAN DANIELO,

*b.* about 1480, *d.* about 1545. Venetian School. Scholar of Gio. Bellini, who bestowed the name of Pellegrino on him, on account of his talents, or perhaps, rather perseverance; his name was Martino: so says Vasari, who has slightly noticed Pellegrino in his *Life of Pordenone*. His name of San Daniello is derived from his having settled and married in that place. His pictures are painted with great care, and his figures are dignified and graceful in their attitudes. He painted in the style of Bellini, and in his best works resembles Giorgione. He is one of the principal painters of the Friuli, second only to Pordenone: his proper name seems to have been Pellegrino da Udine. The history of his works is given in detail by Count Mainago: *Storia delle Belle Arti Friulane*. Udine, 1823.

*Works.* Udine, cathedral, Holy Family. San Daniello, church of Sant' Antonio, frescoes representing scenes from the Life of Christ (1497–1522), Pellegrino's principal works—Cividale, Santa Maria de Battudi, the Virgin, with Saints (1529).

PELLEGRINO, DA MODENA. [MURNARI.]

PENNACHI, PIERMARIA, painted in 1520. Venetian School. A scholar of Giovanni Bellini, and one of those who entered into the spirit of the *cinquecento*, and attempted an enlargement of style with considerable success.

*Works.* Venice, Santa Maria de' Miracoli, frescoes of the ceiling: San Francesco della Vigna, the Annunciation: Santa Maria della Salute (in the sacristy), a Madonna. Berlin Gallery, Christ mourned by two Angels; marked *Petrus Maria Tarvisio P.* (*Zanetti*.)

PENNI, GIAN FRANCESCO, called IL FATTORE, *b.* at Florence about 1488, *d.* at Naples, 1528. Roman School. After Giulio Romano, Penni was the favourite scholar of Raphael; he assisted

him in the Vatican frescoes, and more than any other in the cartoons for the tapestries. He executed the Stories of Abraham and Isaac in the Loggia, and worked afterwards, in conjunction with Giulio Romano, in the completion of the frescoes in the Hall of Constantine, where he painted the Baptism of Constantine by San Silvestro, and, according to some, Constantine's donation of Rome to that Pontiff; attributed otherwise to Raffaellino del Colle. He assisted likewise in the Farnesina. He and Giulio Romano were coheirs of Raphael's effects in objects of art. His own works are unimportant, as nearly the whole of his short life was occupied in carrying out the designs of Raphael. His name of Il Fattore he acquired from being articulated or apprenticed to Raphael in his youth. He resided latterly at Naples, but died not long after he settled there, and his works are not often to be met with. Passavant and Kugler attribute to Penni the Madonna del Passeggio, in the Bridgewater Gallery. He copied several of Raphael's celebrated oil pictures, as the Transfiguration in the Sciarra Palace at Rome. Two original pictures by Penni, from the Borghese Gallery, Hope and Charity, are in the Hope and Neeld collections in London. Lanzi notices Penni's excellence in landscapes; that is, of course, for backgrounds. Luca Penni is said to have been the brother of Gianfrancesco: he also assisted Raphael and Perino del Vaga. (*Vasari*.)

PERANDA, SANTO, *b.* at Venice, 1566, *d.* 1638. Venetian School. A pupil of Leonardo Corona, and of the younger Palma, whose manner he imitated, but improved his style by a sojourn at Rome. His pictures were very numerous in Venice.

*Works.* Venice, San Procolo, the Descent from the Cross, his masterpiece: Ducal Palace, the Defeat of the

Saracens by the Venetians: San Bartolomeo, the Gathering the Manna: church of the Teatini, several works. (*Ridolfi, Zanetti.*)

PERUGIA, GIANNICOLO DA, or Giovanni Nicola Manni, *b.* at Città della Pieve, about 1478, *d.* 1544. Umbrian School. The pupil and assistant of Pietro Perugino, in whose style he painted: his colouring is good.

*Works.* Perugia, the Academy, a series of figures, church of San Tommaso, over the high altar, the Incredulity of St. Thomas. (*Mariotti.*)

PERUGIA, SINIBALDO DA, painted 1505–28. Umbrian School. The scholar of Pietro Perugino, and, according to Lanzi, one of the best of the school. In the cathedral at Gubbio is an altarpiece of the date of 1505. There are also some works in his native place. (*Mariotti.*)

PERUGINO, PIETRO, correctly PIETRO VANNUCCI, called IL PERUGINO, *b.* at Città della Pieve, about 1446, *d.* at Castello di Fontignano, 1524. Umbrian School. It is unknown from whom this celebrated painter received his first instructions. Benedetto Bonfigli was his master, according to some accounts. The works of Niccolò Alunno also probably exercised an influence upon his early impressions. At about twenty-five years of age he went to Florence, where, says Vasari, he studied under Andrea Verocchio. His first works of note were painted at Florence; he then painted at Siena, Vallombrosa, the Certosa di Pavia, Naples, Borgo San Sepolcro, Bologna, and Rome; earning distinction everywhere, more especially for the brilliancy of his colouring. He commenced his frescoes at Rome about 1480, and was employed there about ten years; he returned in 1495 to Perugia, as the head or caposcuola of the Umbrian painters. On his return to Perugia he opened his academy, in which Raphael's rising

powers were gradually developed. From Vasari's account of Perugino, we learn that a strong antagonism existed between the man and his art, and in spite of his skill the love of money is said to have chiefly influenced him in the production of his pictures; he lost some important commissions by his exorbitant charges: and his jealousy of the new views of art, which he made no secret of, also made him obnoxious to his Florentine contemporaries. He, on one occasion, took Michelangelo before a magistrate for calling him a dunce, "Goffo nell' arte," but met with only ridicule for his pains. Vasari says he denied the immortality of the soul. He died refusing the sacrament, or to confess; he was accordingly buried in a field by the public road, in unconsecrated ground: he was curious to ascertain the fate of a soul that had never confessed. Such is the statement of Gasparo Celio, a Roman painter of the sixteenth century, as coming from Niccolò dalle Pomerance, whose wife was related to Pietro's. Whatever his idiosyncratic peculiarities, he was unquestionably one of the best painters of his time, or at least of the fifteenth century. His works are characterised by exquisite purity and charming sentiment; many of his heads are also beautifully drawn, and in colour, with, perhaps, the single exception of Francia, he had no equal in central Italy. But his drawing was unequal, and in male figures especially, where the limbs are shown, is mean in style: and he ever adhered to the formal conventionalities of the *quattrocentismo*. His earliest works, executed at Perugia, exhibit the stiffness of Alunno; whilst in the first years of his Florentine life, he seems to have inclined to direct imitation, as in the Adoration of the Kings, in Santa Maria Nuova, at Perugia; he has introduced his own portrait into this picture. His great

fresco in the Sistine Chapel, at Rome, representing the Baptism of Christ and the Delivery of the Keys to Peter, is also of that period, and in the composition, grouping, and drapery, decidedly Tuscan. It was after this period, however, that with increased powers he returned to his first style, and produced his greatest works. At this time, also, he developed that grace and softness, that delicate yet enthusiastic earnestness, which give so great a charm to his best pictures. The Infant Christ adored by the Virgin (1491), in the Palazzo Albani at Rome; the Ascension of Christ, in the Museum at Lyons, termed by Vasari, Perugino's best oil picture in Perugia (1495) (other portions of this work are in the Vatican and at Rouen); the frescoes in the chapter-house of Santa Maria Maddalena de' Pazzi at Florence, representing the Crucifixion; and the celebrated Pietà or Deposition in the Pitti Palace (1495), are all fruits of this second period. The last picture is generally admitted to be Perugino's master-piece; even the drawing of the heads leaves nothing to be desired, they possess a fullness and beauty worthy of Raphael. The expression and the technical execution are generally admirable, yet even this picture is not free from that littleness of style in the accessory forms, which was almost as much the fault of the age as of the man, and the figure of Christ more especially suffers from it. The Madonna enthroned, with four Saints beneath, in the Gallery at Bologna, is also among his best works executed at this time. But he had not been long established at Perugia, before he gave himself up to a mere mechanical proficiency, and he now worked principally for gain; hence uniformity of design, weakness, mannerism, and considerable inequality of execution, according as he was assisted by scholars of more or less

talent. Even those which Pietro executed with his own hand at this later period, such as the Martyrdom of St. Sebastian in San Francesco de' Conventuali at Perugia (1518), are strikingly weak.

*Works.* Rome, Vatican Gallery, the Resurrection of Christ; the Madonna, with four Saints; three Saints. Florence, church of La Calza, the Crucifixion: the Academy, the Assumption of the Virgin (1500); Christ on the Mount of Olives; the Pietà, a masterpiece: Uffizj, his own Portrait (1494). Fano, Santa Maria Nuova, an altarpiece, the centre of which represents the Virgin with Saints (1497). Perugia, in the Collegio del Cambio, frescoes on the walls of the principal hall; also the vaulted ceiling of the hall (1500): convent of San Francesco del Monte, in an inner chapel, a fresco of the Birth of Christ: Sant' Agostino, in the sacristy, eight half-length pictures of Saints, on wood. Bologna, Gallery, Madonna enthroned in the Clouds, with four Saints below. Città della Pieve, Santa Maria de' Bianchi, the Adoration of the Kings (1504). Berlin Gallery, a Madonna with two adoring Angels; and a Madonna and Child, with Saints. Lyons Museum, Ascension of Christ. Caen, the Marriage of the Virgin. Louvre, the Nativity; the Virgin and Child, two Angels and two Saints adoring; and three other sacred subjects. London, National Gallery, the Virgin and Infant Christ, with St. John, marked *Petrus Peruginus*, in gold, on the hem of the mantle of the Virgin. (*Vasari, Mezzanotte, Vermiglioli.*)

PERUZZI, BALDASSARE, called BALDASSARE DA SIENA, *b.* at Siena, March 7, 1481, *d.* at Rome, January 6, 1537. His family was originally of Volterra. Baldassare was more eminent as an architect than as a painter; his early education is obscure. His early pic-



tures rather lean to the *quattrocentismo*, or the old style of the fifteenth century, and they are distinguished by the artless grace and dignified expression characteristic of the art of that period; he excelled in drawing, and became in some measure an imitator of Raphael. His oil pictures are extremely scarce. He appears to have gone to Rome early, in the pontificate of Julius II., after having earned some distinction at Volterra. His first Roman patron was Agostino Chigi, for whom Peruzzi built the celebrated villa on the Tiber, afterwards known as the Farnesina. He now practised chiefly as an architect, and in 1520 succeeded Raphael as architect of St. Peter's. Peruzzi was also a distinguished decorator, particularly skilful in those elegant *cinquecento* arabesques, which the Vatican Loggie had contributed to make extremely popular in Rome in the earlier half of the sixteenth century. The Palazzo Massimi by Peruzzi, presents a remarkable example of this ornamental work, in stucco, &c. He also decorated façades with architectural schemes in chiaroscuro, enriched with bas-reliefs, after the style of Polidoro da Caravaggio: he executed similar works at Siena. Peruzzi also introduced theatrical decorations into Rome in the time of Leo X. As an architect he ranks with the greatest of Italy.

*Works.* Rome, Farnesina, ceiling of the saloon, the History of Perseus: Sant' Onofrio, frescoes on the walls of the tribune, the Madonna enthroned, with Saints; the Adoration of the Kings; and the Flight into Egypt (all early works): Santa Maria della Pace, the Presentation of the Virgin. Near Siena, the church of Fonte Giusta, the Sibyl announcing the Birth of Christ to Augustus. Torre Balbiana, St. Jerome (in oil). London, National Gallery, the Adoration of the Kings, a drawing (1522), the kings being por-

traits of Titian, Raphael, and Michelangelo; also the copy in oil-colours by Girolamo da Trevigi, or Bartolomeo Cesi: Bridgewater Gallery, an Adoration of the Kings. Berlin Museum, a figure of Charity (an early work). (*Vasari.*)

PESELLO, GIULIANO, painted, 1390, living in 1457. Tuscan School. Vasari states that Pesello studied with Andrea del Castagno till the age of 30, but as Andrea was born only in the beginning of the fifteenth century, and Pesello painted in 1390, this is an error. That Pesello imitated Andrea in his later years may be a fact, especially in painting animals, which he represented with great skill, and, says Vasari, better than any painter of his time. His works are extremely scarce; there was an altar-piece by Giuliano, of the Trinity, with San Zeno and San Jacopo, formerly in the church of the Santissima Trinita at Pistoja, in the possession of Mr. Young Otley; it is described by Waagen. In the Berlin Gallery is a Virgin and Child by Pesello.

Giuliano's son, FRANCESCO PESELLO, called PESELLINO, *b.* about 1426, *d.* July 29, 1457, was the scholar of Fra Filippo Lippi. Vasari praises some pictures of a Predella, of an altar-piece by Fra Filippo (of which two are in the Louvre, and three in the Florentine Academy), which he says are hardly to be distinguished from the hand of Fra Filippo himself: they are, the Nativity; a Miracle of St. Anthony; and the Martyrdom of saints Cosimus and Damianus. The exhibition of a relic in the cathedral of Florence, now in the Liverpool Institution, a Predella, containing portraits of Cosmo, Piero, Lorenzo, and Giuliano de Medici, is spoken equally highly of by Waagen, who remarks that it recalls Masaccio in its sharply-defined character, and in the figures. (*Vasari.*)

PIAZZETTA, GIO. BATTISTA, *b.* at Venice, 1682, *d.* 1754. Venetian School. He studied first under his father Jacopo, a carver of wood; afterwards under Molinari, a painter; but he eventually studied the works of Guercino, at Bologna, and endeavoured to master the strong contrasts of light and shade, characteristic of that painter. He fell into an exaggerated manner, and became one of the darkest of the *Tenebrosi*: he, however, succeeded in powerful reflexes, producing a striking effect; and was certainly one of the most distinguished Venetian painters of the eighteenth century. In his colouring he was less successful. Many of his works have been engraved, and his drawings are highly esteemed; he excelled in caricature. According to Lanzi, his master-piece is the beheading of John the Baptist, in San Giovanni, at Padua. (*Zanetti.*)

PIETRO, NICCOLA DI, painted in 1392. Tuscan School. The few frescoes that remain by this painter, assumed to have been a scholar of Giotto, are amongst the most remarkable of their time. The nine large frescoes of the Passion, in the chapter-house of the convent of San Francesco, at Pisa, though much damaged, show, says Dr. Förster, a stronger appreciation of individuality and beauty than had been hitherto manifested. They are marked—*Nicholaus Petri Pictor de Florentia hoc depinsit opus, M.CCC.LXXXII.* They are engraved by Lasinio.

PINO, MARCO DA, OR MARCO DA SIENA, *b.* at Siena, about 1520, *d.* at Naples, about 1587. Sieneese School. He is said to have been the scholar of Domenico Beccafumi and of Daniele da Volterra. Baldinucci states that he studied also under Baldassare Peruzzi. He studied some time in Rome, and became one of the most judicious and able imitators of Michelangelo. In

about 1560, Marco da Pino settled in Naples, and acquired the reputation of the most distinguished painter of his time in that city, where he exerted great influence in his art; he contributed also, with the aid of his pupil Criscuolo, towards its history, in vindication of Vasari's neglect of the Neapolitan School. He was also a distinguished architect as well as painter.

*Works.* Rome, Santa Maria Araceli, a Pietà, or Dead Christ, with the Virgin and St. John. Naples, San Giovanni de' Fiorentini, the Deposition from the Cross (1577); San Severino, the Assumption of the Virgin; the Adoration of the Magi; and others: Studj Gallery, the Circumcision, &c. (*Dominici.*)

PINTURICCHIO, OR BERNARDINO DI BETTO, *b.* at Perugia, 1454, *d.* at Siena, Dec. 11, 1513. Umbrian School. Little is known of his early life. His father's name was Benedetto; Pinturicchio is a mere nickname, signifying the "Little Painter." After Raphael, he was the most distinguished of Pietro Perugino's scholars, or rather assistants; Rumohr supposes his master to have been Niccolo Alunno. He adhered much to Pietro's manner, but surpassed him, perhaps, in most respects, especially in composition, in drawing, and in general taste; he was one of those who mainly contributed to the great advancement of the sixteenth century. About 1484 he worked as Perugino's assistant at Rome. From 1492 he was employed at Orvieto and at Rome; and in 1502 he was commissioned by Cardinal Piccolomini to paint the frescoes of the Library of Siena, in which he procured the assistance of Raphael, then a youth, in his twentieth year only; and who, says Vasari, prepared some of the drawings and cartoons for that work. Pinturicchio and Raphael are termed fellow pupils; but there was thirty years

difference between them, and Pinturicchio, if ever with Perugino, must have left him before Raphael was placed with that painter, about 1495. Vasari says that Raphael was placed with Perugino by his father during his mother's life-time, which must have been before he was nine years old: he was however placed by his uncles after the death of both parents. Raphael appears to have been called to Siena expressly to assist Pinturicchio, but that he made any of the original sketches of the Library series, as well as some of the drawings and cartoons, is highly improbable. These frescoes, executed between 1502 and 1509, are very remarkable as being one of the earliest series of examples in which the common incidents of life are represented, in a simply natural or dramatic manner; there being no traces of the old symmetrical composition and religious sentimentalism of expression. Pinturicchio had now completely forsaken the style of Perugino, in which his earlier performances were executed. He, however, never possessed that power of execution, or judgment in composition, requisite to display the true spirit of the *cinquecento*, already fully developed by Michelangelo at Florence during the progress of the Library frescoes. He was latterly careless, and, like Perugino, is accused of allowing his love of gain to totally supplant his devotion to his art. This betrayed him at last into a superficial and mechanical manner. Some of his later productions, as Sir Charles Eastlake has remarked (*Lit. of Fine Arts*, p. 194), scarcely give an idea of the powerful and touching expressions which are so striking in his earlier works. Like Perugino, in another respect, he trusted his works too much to his pupils. He was a great decorator; the vault of the choir or tribune of Santa Maria del Popolo, at Rome,

painted before 1508, was perhaps the most magnificent pictorial decoration that had been at that time produced at Rome; he was a thorough master of the ornament of the period. He executed many decorations in Rome, but few have been preserved; his Views of Rome, Florence, Venice, and other chief cities of Italy, painted in the Vatican, are of those that have perished; he excelled in landscape. Pinturicchio has shown himself throughout his works an original observer of Nature; many of his incidents, in subject and treatment, border on naturalism; not inconsistent with his character as a man of the world: he early deserted the traditional conventionalisms of expression. Vasari's strange story of his death through avarice is indignantly contradicted by Mariotti and others; but the true version was not less melancholy, though more honourable to Pinturicchio—he was deserted by his wife Grania, during an illness, she locked him in his house alone, and there left him to starve.

*Works.* Rome, the Appartamento Borgia, in the Vatican, frescoes painted before 1484, in conjunction with Perugino; other early productions of great merit, and in his Umbrian style, are the frescoes in Santa Maria Araceli, representing scenes from the Life of San Bernardo, of Siena: in Santa Croce in Gerusalemme, frescoes representing the Discovery of the Cross, by St. Helena: and in the Capitol, Palazzo de' Conservatori, in the chapel, a Madonna and Child (recently ascribed by Passavant to L'Ingegno). Perugia, the Academy, the Madonna enthroned; St. Augustin; St. Jerome; &c.; several pictures arranged together as one altar-piece (1495), combining (says Rumohr) the pure feeling of Alunnó, with the superior form of Pinturicchio's period. Naples, Studj,

the Assumption of the Virgin, formerly in the church of Monte Oliveto: San Severino, in the sacristy of Sant' Agostino, a Madonna and Child, and the Donor. Spello, Sant' Andrea, the paintings of a chapel (1508); traces of his later mechanical manner are here very evident, says Rumohr: in the cathedral of that place, in a chapel, is his own Portrait, marked—*Bernardinus Pictoricus Peruginus*, 1501. Siena, in the library of the cathedral, the celebrated series of ten large historical representations from the Life of Enea Silvio Piccolomini, afterwards Pope Pius II., the chief merit of which has been unjustly given to Raphael. Berlin Gallery, Adoration of the Kings. (*Vasari, Rumohr, Vermiglioli.*)

PIOLA, DOMENICO, *b.* at Genoa, 1628, *d.* 1703. Genoese School. He studied under Gio. Domenico Capellini, and imitated the manner of Pietro da Cortona. He painted in conjunction with Valerio Castelli for the churches at Genoa, and painted some decorative friezes in the palaces; he excelled in representing children. His brother Pellegro, who had shown great talent, was assassinated in 1640 in his twenty-third year only. Domenico engraved a few plates. (*Ratti.*)

PIOMBO, FRA SEBASTIANO DEL, *b.* at Venice, 1485, *d.* at Rome, 1547. Venetian School. Sebastiano's family name was Luciani, and he was originally a musician. His taste for painting, however, led him to enter the school of Gio. Bellini, which he afterwards left for that of Giorgione, whose most distinguished scholar he became, and completely mastered Giorgione's style, especially shown in some portraits he painted at this time at Venice. Such was Sebastiano's reputation, that Agostino Chigi, about 1512, invited him to Rome, to decorate his villa on the Tiber, known afterwards as the *Farne-sina*. In Rome he contracted an in-

timacy with Michelangelo, and painted subsequently some oil pictures from the designs of that great master. In the works executed at this period, Sebastiano adopted more of Michelangelo's mode of composition, and style of form; he endeavoured to combine grandeur of form with the rich Venetian colouring, by the instance, it is supposed, of Michelangelo himself, who by combining the grand with the ornamental style, hoped to establish a counterpoise to the then all-engrossing school of Raphael; and he availed himself of the talents of Sebastiano, the Venetian, to effect this object. He accordingly assisted him in his designs; and in the celebrated Raising of Lazarus, painted in 1519, in rivalry with Raphael's Transfiguration, for the same patron, Giulio de' Medici, Bishop of Narbonne, and afterwards Clement VII., Michelangelo is said to have supplied the drawing of the Lazarus, and part of the group immediately around him. Sebastiano, though a fine colourist, and more conspicuous at Rome than he would have been at Venice, produced but few historical works; he adhered to his original taste for portraits; but after he was appointed Frate del Piombo (Keeper of the Leaden Seals), by Clement VII., he became idle, and gave himself up to a life of ease. Some of his portraits are admirable, in their style, the severe and grand, but notwithstanding the eulogy of Vasari, his style, while well suited for males, was unfitted for female portraits; this is sufficiently shown in two celebrated pictures—the Portrait of Andrea Doria, in the Doria Palace, at Rome, and that supposed to be Giulia Gonzaga, in the National Gallery, London. Vasari says Sebastiano surpassed all others in his portraits; they are boldly designed, full of animation and character; the heads and hands are of great de-

licacy, the colouring is rich and harmonious, and all the details and accessories are rendered with great exactness, as in his own Portrait, and that of Ippolito de' Medici, in the National Gallery. Sebastiano painted some of his pictures on slate and on stone. In the Berlin Gallery is a picture of Christ on the Cross, of which the stone itself constitutes the background.

*Works.* Venice, San Giovanni Crisostomo, an altar-piece representing that saint with the Baptist and other saints, male and female, an early work, and long supposed in Venice to have been by Giorgione; San Niccolo, a Madonna, with Saints. Florence, Pitti Palace, the Martyrdom of Sant' Agatha, 1520. Rome, San Pietro in Montorio, the Scourging of Christ, (fresco); Doria Gallery, Andrea Doria. Naples, Studj Gallery, Pope Clement VII. and others. Arezzo, Pietro Aretino. Berlin Gallery, the Portrait of Pietro Aretino; a Dead Christ, supported by Joseph of Arimathea; Christ on the Cross, from a drawing by Michelangelo. Louvre, the Visitation of the Virgin, 1521. London, National Gallery, the Raising of Lazarus, Sebastiano's master-piece; and the portraits mentioned. Bridgewater Gallery, the Entombment. (*Vasari, Biagi.*)

PIPPI. [ROMANO.]

PISANELLO, VITTORE, called also PISANO, *b.* 1404, *d.* about 1451. Venetian School. He was of Verona or its neighbourhood, and is noticed by Vasari in the life of Gentile da Fabriano, with whom Pisanello painted in the Lateran Palace, at Rome; and much in the same style as that celebrated painter, but in some respects he was more realistic. He excelled in foreshortening, and in perspective, and also distinguished himself for his skill as an animal painter, especially of horses. Pisanello is said to have done for the advancement of art in Verona what

was achieved by Masaccio in Florence. Schorn has remarked that his delicate graceful figures partake, in attitude and character, of the simplicity and sentiment of an earlier period, while in his efforts to represent dramatic action, in the fore-shortening of the figure and other technical difficulties, he approached nearer Masaccio: the works so much praised by Vasari for these qualities have perished. Pisanello was also a very celebrated medallist, indeed the reviver of this art among the moderns; several, at least fifteen, of his works of this class are still preserved, well-executed individual portraits, and all marked *Opus Pisani Pictoris*; their dates range from 1444 to 1448, but some are earlier.

*Works.* Verona, San Fermo Maggiore, an Annunciation, fresco, c. 1420, marked *Pisanius pinsit*, much injured: Palazzo del Consiglio, a Madonna in a flower garden, with Angels and Saints. Ferrara, Galleria Costabili, San Giorgio, and Sant' Antonio, abate.

PISANO, GIUNTA, painted from 1202 to 1255. Tuscan School. The first Italian painter of any importance, or whose name is inscribed on an existing work. To him are ascribed a picture, with Saints, in the chapel of the Campo Santo, at Pisa, and some wall-paintings in the upper church of San Francesco at Assisi, representing the Martyrdom of St. Peter and the Destruction of Simon Magus. These were painted about 1230, and were the first executed in that church. Till 1229 Giunta was living in Pisa. The former work is much retouched, and the action and expression in these productions are still feeble, and fettered by Byzantine conventionalisms. But in the Crucifixion, painted on a cross in Santa Maria degli Angeli at Assisi, and in a second in San Ranieri at Pisa, marked *Juncta Pisanus me fecit*, a very remarkable advancement is indicated;

the prescriptive forms of the Greek School are supplanted by nature, expressed with great intelligence. The Assisi specimen of these interesting works is of the year 1236, or four years before the birth of Cimabue; a tracing of it has been published by Ramboux, in his *Outlines from old Christian Paintings*, in Italy. Rosini, who has engraved the other, supposes that Giunta had the chief hand in the frescoes of San Piero in Grado, near Pisa, and that he was invited to Assisi by Fra Elia in consequence of these works. Giunta painted on cloth stretched on wood and prepared with plaster. The impasto is good, but the colouring is brown and horny. (*Mariotti, Morrona, Lanzi, Rosini.*)

PISTOJA, LEONARDO DA, called IL PISTOJA, painted 1516, *d.* at Naples about 1550. Tuscan School. He was a Tuscan by birth, and worked at Rome and at Naples under Gianfrancesco Penni, called Il Fattore. He was a good portrait-painter; his other works are rare. He is called Guelfo, Malatesta, and Gratia; little is known about him. There is an Annunciation in the Chapel of the Canonici, marked *Leonardus Gratia Pistoriensis*. In the Berlin Museum is a Madonna and Child, in the Roman taste, by this painter, marked *Opus. Leon. Pist. M.D.XVI.* (*Vasari, Lanzi.*)

PISTOJA, FRA PAOLO DA, *b.* 1490, *d.* Aug. 3, 1547. Tuscan School. His family name was Signoracci; his father Bernardino was his first master. He was a Dominican, and the favourite assistant and heir of Fra Bartolomeo. He painted several pictures after the drawings of Il Frate; Vasari mentions three, in the church of San Domenico at Pistoja; and another, the Assumption of the Virgin, in Santa Maria del Sasso in Casentino. Two are still in San Domenico at Pistoja, an Adoration of the Kings (1526), and a Crucifixion;

a third, a Madonna and Child and Saints, is in the sacristy, from the convent of St. Catherine; a fourth is in San Paolo at Pistoja, representing the Virgin enthroned. There is an altar-piece of the Madonna and Child, with Saints, by Fra Paolo, in the Gallery at Vienna (1510). The fresco of the Crucifixion, with St. Catherine and other Saints, in the convent of Santo Spirito at Siena (1516), and long attributed to Fra Bartolomeo, is also the work of Fra Paolo. (*Vasari, Marchese.*)

PITOCCHI, MATTEO DA', *b.* at Florence, *d.* at Padua, 1700. Venetian School. He painted, in a naturalist manner, burlesques, heads of mendicants, and other *genre* subjects, which are met with in the Galleries of Venice, Vicenza, and Verona. He executed also some historical works; a few are in the churches at Padua. (*Brandolese.*)

POCETTI, BERNARDINO BARBATELLI, called also BERNARDINO DELLE GROTESCHE, *b.* at Florence, 1548, *d.* Nov. 9, 1612. Tuscan School. He was the scholar of Michele del Ghirlandajo, and studied with enthusiasm the works of Raphael, in the Farnesina, at Rome. He painted chiefly in fresco, and was most celebrated as an ornamental painter; he possessed great facility of execution, and executed many works on the façades of houses at Florence. He represented historical and religious subjects, which he adorned with landscapes, sea-views, fruit, and flowers, and other ornamental details. At Florence, in the Nunziata, are some of his most celebrated works, in the cloister of the convent, consisting of seven frescoes, of which the first, representing the Beato Amadio restoring a child to life, is considered his master-piece. At Pistoja, in the convent of the Servi, are also some lunettes, greatly praised, says Lanzi. (*Baldinucci.*)

POLLAJUOLO, ANTONIO, *b.* at Florence, 1432?; *d.* at Rome, 1498. Tuscan School. The son of Jacopo del Pollajuolo, and the scholar of Lorenzo Ghiberti. He was sculptor as well as painter, and a distinguished goldsmith. He assisted Ghiberti in completing the architrave of the second set of gates of the baptistery of San Giovanni at Florence, those with the illustrations from the Old Testament. Antonio possessed considerable knowledge of anatomy, and was the first artist who dissected in order to learn the structure and action of the muscles for the purpose of art. He devoted himself only latterly to painting, in which art he worked conjointly with his brother Piero, ten years his junior, who had studied under Andrea del Castagno. The best of their works, says Vasari, is the Martyrdom of St. Sebastian, in the church of the Servi at Florence, painted in 1475. His composition is simple, and the colouring good, but Rumohr remarks that he never went beyond mediocrity: Vasari notices the anatomical display of some of his figures, a result of his earlier studies, and his original occupation as a modeller. Antonio went to Rome in 1484, by the invitation of Innocent VIII: he made, in 1493, the monument of Sixtus IV. in St. Peter's, and executed afterwards a monument to Innocent VIII. According to the inscription on Antonio's tomb, in San Pietro in Vinculis, he died in his 73rd year, which indicates 1426 as the year of his birth, a date more in accordance also with his assistance of Ghiberti. He engraved a few plates.

*Works.* Florence, Academy, the three Archangels Michael, Raphael, and Gabriel. Uffizj, two pictures of the Labours of Hercules; another of three Saints, formerly in San Miniato al Monte. In San Miniato, an Annunciation. In the church of San Gimig-

nano, a Coronation of the Virgin (by Piero, 1483). Berlin Gallery, an Annunciation; and the Martyrdom of St. Sebastian. (*Vasari, Rumohr, Gaye.*)

PONTE, JACOPO DA, called IL BASSANO from his birthplace, *b.* 1510, *d.* Feb. 13, 1592. Venetian School. The son of Francesco da Ponte, a scholar of Giovanni Bellini. He was chiefly instructed by Bonifazio at Venice, and having studied the works of Titian, of Bonifazio and Parmegiano, for a short time, he returned to Bassano. In his early pictures he adhered to the great historic style of his models, and excelled both in colour and in chiaroscuro; but this style he eventually forsook for one more genial to his tastes. Jacopo Bassano is considered the earliest *genre* painter in Italy; the great feature of his characteristic works being the intimate blending of sacred and mythological subjects with incidents of ordinary life: he introduced every kind of familiar object, whatever might be the subject of the picture; and he was particularly fond of painting animals, which he constantly inserted, with or without propriety. He also excelled in landscape-painting. The Mourning Marys at Chiswick; Christ bearing the Cross at Holkam; a Crucifixion in the Berlin Gallery; the Nativity, at San Giuseppe, the Baptism of Santa Lucilla in the Municipalita, and St. Martin dividing his cloak with the beggar in the church of San Valentino, at Bassano,—are among the best specimens of his earlier style. His later works, though often as sacred and as dignified in their subjects, are purely *genre* pictures, executed often with a slightness and indifference that contrast strangely with the ordinary reserve and respect with which the prestige of custom usually hallows such subjects under the treatment of the painter: as Christ driving the Money-changers from the Temple, in the

National Gallery. One peculiarity of Bassano and his school is the too common practice of concealing the hands and feet, whether designedly or accidentally, a paltry resource if had recourse to to spare labour or to avoid difficulties. The chief attractions in his pictures are—the easy, masterly touch, the animated grouping, the occasional brilliancy of his colouring, and the striking effect of his lights and shadows. He painted latterly figures of a small size only, and frequently on a dark ground. His portraits are generally excellent. His pictures are very numerous. Jacopo had four sons, all of whom he brought up as painters: Francesco, Giambattista, Leandro, and Girolamo. Francesco, the eldest, *b.* 1550, *d.* July 4th, 1592, was the most distinguished. He was employed in the Ducal Palace with Tintoretto and Paul Veronese, but he threw himself from a window, in a fever, in his 42nd year, and left these works unfinished. Leandro, *Cavaliere*, the third son, *b.* 1558, *d.* 1623, was an excellent portrait-painter, and he completed some of his brother's unfinished works. The others, Giambattista, *b.* 1553, *d.* 1613, and Girolamo, *b.* 1560, *d.* 1622, chiefly copied or imitated the works of their father. They were all known by the name of Bassano.

*Works.* Florence, the Uffizj, a Family Concert. Venice, Academy, the Repose; and the Raising of Lazarus and several other portraits by Leandro Bassano. Padua, church of Santa Maria, the Entombment. Naples, Studj, the portrait of a woman. Berlin Gallery, portrait of an old man; and the Crucifixion. Louvre, the Nativity; the Entrance into the Ark; the Portrait of John of Bologna; and various other subjects. London, National Gallery, portrait of a gentleman; and the Expulsion from the Temple. (*Ridolfi, Verci, Lanzi, Cadorin.*)

PONTORMO, JACOPO CARUCCIDA, *b.* at Pontormo, 1493; *d.* at Florence, 1558. Tuscan School. He studied a short time in the school of Leonardo da Vinci, then with Piero di Cosimo, with Albertinelli, and finally, in 1512, with Andrea del Sarto, whom he imitated. His early works were admired by Raphael and by Michelangelo; their merit seems to have excited the jealousy of Andrea, who excluded him from his studio. At this time his figures were dignified and graceful, his heads animated and expressive, and his colouring rich and harmonious. But he could never remain fixed to one style; he became now a copyist of Albert Dürer, and in his *Deluge* and *Last Judgment*, in San Lorenzo, which occupied him eleven years, he adopted the style of the anatomical imitators of Michelangelo: they have long since been whitewashed over. There are, however, some excellent portraits by Pontormo, powerfully painted, full of animation, warm in colour, and admirable in finish.

*Works.* Florence, Uffizj, two cabinets, on which are the paintings of the History of Joseph; Portrait of Cosmo de' Medici. In the Court of the Annunziata, the Salutation: Pitti Palace, Hall of Saturn, Portrait of Ippolito de' Medici; and the Martyrdom of the forty crowned Saints. Berlin Gallery, Venus and Love, from a cartoon by Michelangelo; the Portrait of Andrea del Sarto. Louvre, a Holy Family; a Portrait of Giovanni delle Corniole. (*Vasari.*)

PORDENONE. [LICINIO.]

PORTA, GIUSEPPE, called DEL SALVIATI, *b.* at Castel Nuovo, in the Garfagnana, about 1520; living in 1572. Tuscan School. A pupil and imitator of Francesco Salviati, under whom he studied at Rome. He afterwards accompanied his master to Venice, where he was employed many years, and in 1572 published a treatise on the Ionic



Volute. He attempted to combine Florentine design with Venetian colouring; but his figures are frequently exaggerated in attitude and action; and his colouring is, occasionally, feeble. He painted at Rome, in the Sala Regia, for Pius IV., and in the library of St. Mark, at Venice, he represented the Prophets and Sibyls.

*Works.* Venice, church of the Servi, the Assumption of the Virgin: in the Frari, the Purification: Murano, church degli Angeli, the Descent from the Cross. Dresden Gallery, the same subject. Louvre, the Expulsion from Paradise. (*Ridolfi, Lanzi.*)

POUSSIN, GASPARD, *b.* at Rome in 1613, *d.* in 1675. He was a Frenchman by descent, his family name was Dughet; but he appears to have adopted the name of Poussin from his celebrated master Nicolas, who married Gaspar's sister. The early landscapes of Gaspar have a great affinity with those of Nicolas, and display the same fine feeling for form, combined with a bolder execution and more picturesque effect; qualities more fully developed in his later works. Owing to his habit of painting on dark grounds, his pictures have become low in tone, which gives a gloomy character to the foregrounds; but the clear, soft perspective of the middle ground allures the eye into the distance. His scenes are generally mountainous and woody. Ramdohr, who places Gaspar second only to Claude, has remarked on the solemn character of Gaspar's works, which impels the mind to reflection tending to the melancholy. The "Italian Landscape," in the National Gallery, from the Colonna Palace, in Rome, is an admirable example of the higher class of fancy composition of this great landscape-painter, and an admirable example of his free and masterly execution; it is also exempt from that sombreness from which many of his

compositions now suffer. His *tempera* pictures in Rome show that much of the darkness, now apparently characteristic of his works, is peculiar to his oil pictures, and is the result of method, or time, or both; some are coated with dirt and varnish, a covering more fatal to the effect of the landscapes than of figure pieces. The enchanting scenes of Tivoli, Frascati, Albano, and other places in the vicinity of Rome, were the most frequent subjects of his pencil. Gaspar's figures are said to have been frequently designed by Nicolas Poussin.

*Works.* Rome, San Martino a' Monti, scenes in fresco, from the Lives of Elias and Elisha: Doria and Colonna Palaces, many landscapes in *tempera*. Berlin Gallery, three landscapes. London, National Gallery, a land-storm, Shepherds seeking Refuge for their Flocks; a landscape, with Abraham and Isaac; landscape, with Dido and Eneas; a woody landscape, Evening—a view near Albano; an Italian landscape, mountain scenery; view of La Riccia. (*Pascoli, Ramdohr.*)

PRETI, Cav. MATTIA, called *Il Cav.* CALABRESE, *b.* at Taverna, Feb. 24, 1613, *d.* at Malta, Jan. 13, 1699. Neapolitan School. The scholar of his brother Gregorio, in Rome, and of Guercino, whom he sought out in Cento, in consequence of having seen his Santa Petronilla. Preti travelled much; he visited Paris and Madrid, and studied the works of all the great masters; his drawing was bold but incorrect; his colouring is, in general, sombre in the shadows, with a prevailing ashy tone everywhere. He possessed extraordinary facility of execution, and chiefly represented martyrdoms, and other tragical or mournful scenes; a reflection of his own career, in which a homicide was by no means an extraordinary incident; he was a skilful swordsman, but there appears to have

been much more recklessness than malice in his disposition. He painted some large frescoes at Rome, Modena, Naples, and Malta; his oil pictures are numerous and he holds a high place among the Naturalists. He was scarcely rivalled in the South, until Luca Giordano supplanted him. Many of his works are engraved, and he etched several plates himself. There is a fresco in San Carlo de' Catenari, at Rome, by his brother Gregorio, who was President of the Academy of St. Luke.

*Works.* Rome, Sant' Andrea della Valle, subjects from the Life of St. Andrew. Siena, cathedral, the Preaching of St. Bernard; Naples, San Domenico, San Pietro a Majella; church of the Carthusians, frescoes. Dresden, the Martyrdom of St. Bartholomew; and the Incredulity of St. Thomas. Louvre, St. Paul and St. Anthony in the Desert; the Martyrdom of St. Andrew. (*Dominici.*)

PREVITALI, ANDREA, of Bergamo, painted from 1506 to 1528. Venetian School. He was the scholar of Gio. Bellini, and adhered to the traditional character of the *quattrocento*. But his figures are not without the tranquil dignity and simplicity of the Bellini school; he excelled in perspective, and in landscape, and especially in colour. He painted also some charming Madonnas. Previtali adhered also to the early taste in his ornamental accessories. Ridolfi states that his portraits passed for works of Bellini. His chief works are still at Bergamo, where he died of the plague.

*Works.* Bergamo, Santo Spirito, the Baptist Preaching, with other Saints (1515): cathedral, San Benedetto, and other Saints: Sant' Andrea, Deposition from the Cross. Carrara Gallery, several works. Venice, Manfrini Gallery, a Holy Family. Berlin Gallery, three Female Saints; the Pietà, or

Dead Christ, mourned by the Virgin, St. John, and other Women. (*Tassi.*)

PRIMATICCIO, FRANCESCO, *b.* at Bologna, 1504, *d.* at Paris, 1570. This painter studied first under Innocenzio da Imola, and then under Bagnacavallo. He afterwards, in 1525, entered the service of Giulio Romano, whom he assisted for several years in decorating the Palazzo del Tè, at Mantua, and in other numerous works, stuccoes as well as paintings. He was invited to France by Francis I., to decorate the new palace at Fontainebleau; he visited Paris in 1531; Niccolo dell' Abate arrived about the same time; Il Rosso had preceded them. Primaticcio and Niccolo received a first payment in 1533; Rosso and they were the first who executed frescoes and stuccoes in France. Primaticcio represented scenes from the "Odyssey;" and was assisted by Niccolo dell' Abate, who painted from his designs. The frescoes in the Saloon of the Guards, or Gallery of Henry II., alone are preserved. About 1541 Primaticcio was sent to collect casts in Rome, where he was aided in that object by Vignola. He returned to France, in 1543, with a great collection of works of art; Il Rosso had died during his absence, in 1541. In 1559 he was employed as superintendent of the Royal buildings, with a salary of 1200 francs the year. There are few easel pictures by Primaticcio, and most of his frescoes have perished. "Ulysses returned to Penelope," in the collection at Castle Howard, is therefore a valuable work; it shows careful execution, and (says Dr. Waagen) is noble in character and in style, but the colouring is feeble. His figures are, however, in general like those of his model, Parmegiano, lank and affected. Il Rosso and Primaticcio gave a great impulse to the arts in France; they had numerous scholars, and their school went by the

name of "the School of Fontainebleau."

Primaticcio, in his capacity of superintendent of Royal Buildings to Francis II., was charged with the construction of the two monuments at St. Denis, to Francis I. and Henry II. And they were not completed until after his death; the latter was designed by Primaticcio, but the chief sculptures were by Germain Pilon. In the Louvre are some pictures attributed to Primaticcio and to his scholars, as the Contenance of Scipio; and the Portrait of Diana of Poitiers, Duchess of Valentinois; and two others. Francis I. created him Abbot of St. Martin de Troyes in 1544. (*Vasari, Gaye.*)

PROCACCINI, ERCOLE, called IL VECCHIO, *b.* at Bologna, 1520, *living* 1591. Lombard School. He was the founder of the Eclectic school of Milan, established there by his sons; it is doubted whether Ercole ever lived in Milan; his chief model was Correggio. His design was minute, and his colouring feeble; but a careful and diligent painter, he opposed himself to the mere executive mannerism prevalent at that period. His school was much frequented; and, without neglecting the study of Nature, he endeavoured to enforce on his scholars the good result that must ensue from the union of the best qualities of the great masters. Procaccini etched a few plates.

*Works.* Bologna, San Benedetto, the Annunciation: San Giacomo Maggiore, Christ praying in the Garden: San Stefano, the Deposition from the Cross. (*Lomazzo, Malvasia, Lanzi.*)

PROCACCINI, CAMILLO, *b.* at Bologna, 1546, *d.* at Milan, 1626. Lombard School. The son of Ercole Procaccini. He studied with his father, with the Carracci, and the works of Correggio, at Parma, and those of Raphael and Michelangelo, at Rome, and settled in Milan about 1590. He

possessed extraordinary facility in execution, and produced works, according to Lanzi, sufficient to have occupied ten other painters, in the same time. This facility, however, necessarily led to a careless execution, fatal to many of his works. But in some of his better productions, there is a peculiar delicacy of execution resembling Sassoferrato. Several specimens of this kind are to be seen in the churches and galleries at Milan.

*Works.* Milan, Brera, the Adoration of Kings: Santa Maria del Carmine, a Madonna and Child: cathedral, in the sacristy, the Martyrdom of St. Agnes. Bologna, Academy, the Adoration of the Shepherds. Reggio, San Procolo, fresco of the Last Judgment. And in the Dresden Gallery, San Rocco administering to those sick of the Plague; one of his most celebrated works. (*Lomazzo, Malvasia, Lanzi.*)

PROCACCINI, GIULIO CESARE, *b.* at Bologna, about 1548, *living* in 1618. Lombard School. The son and scholar of Ercole, and brother of Camillo, and likewise an imitator of Correggio, whose works he studied at Parma; he commenced his career as a sculptor. He approaches nearest in style to Correggio, more especially in colour, and light and shade, in small cabinet pictures; some of these have passed as works by Correggio. He is considered the most distinguished painter of his family; but his works are very unequal. The churches and collections at Milan, Genoa, Parma, &c., abound with his works. Carlo Antonio, a third son of Ercole, was a distinguished landscape-painter; and Carlo's son, Ercole (1590-1676), called Il Giovine, followed the style of his uncles. Andrea (1671-1734), probably of the same family, was a distinguished scholar of Carlo Maratta, at Rome.

*Works.* Milan, church of Sant' An-

tonio, the Annunciation: San Celso, the Transfiguration. · Brescia, Sant' Afra, the Virgin and Child, with Saints. Berlin Gallery, the Angel appearing to Joseph in a Dream. Munich Gallery, Holy Family; Madonna. Louvre, the Virgin and Child adored by the Baptist, and two Saints. (*Malvasia, Ratti, Lanzi.*)

Puccio, PIETRO DI, of Orvieto, painted at Pisa, 1390. Tuscan School. A painter first accurately noticed by Dr. Förster; some frescoes by him on the north wall of the Campo Santo, at Pisa, have hitherto passed and been engraved as works of Buffalmacco. They represent some chief events from the Creation to the Deluge; and evince an earnest feeling for sacred subjects, combined with a simple and cheerful treatment of the ordinary incidents of life in the detail. Still, as compositions on a whole, they are in every case artificial, constrained, and wanting in dramatic truth; perspective is wholly disregarded. In colour, they are beyond their time, and also show much technical skill; they belong to the earliest Italian frescoes. On the same wall is a Coronation of the Virgin, but little more than the original design is now visible. Puccio was employed at the rate of fourteen gold florins the month. (*Ciampi, Lasinio, Förster.*)

PULIGO, DOMENICO, *b.* at Florence, 1475, *d.* 1527. Tuscan School. A scholar of Ridolfo Ghirlandajo, and the friend and assistant of Andrea del Sarto. His colouring is good; but his outline undecided, and, as Vasari has remarked, lost in the ground of his pictures. He frequently painted from the designs of Andrea, for whose works Puligo's Madonnas, or Holy Families, have sometimes been mistaken. The Pitti Palace, at Florence, and the Colonna and Borghese Galleries, at Rome, contain several of Puligo's pictures. He painted also portraits, which,

says Vasari, were all beautiful and faithful.

*Works.* Florence, Santa Maddalena de' Pazzi, the Madonna and Child, with John the Baptist, and other Saints. Castello d' Anghiari, Deposition from the Cross. (*Vasari.*)

PULZONE, SCIPIONE, called GAETANO, or SCIPIONE DA GAETA, *d.* aged 38, about 1590. Roman School. Scholar of Jacopino del Conte; he painted some altar-pieces, but is more distinguished as a portrait-painter, in which he attained a great name. His heads are highly elaborated, but expressive and animated; the hair, the eyes, and the accessories are finished with great minuteness; so much so, that his portraits appeared living, says Baglione.

*Works.* Rome, San Silvestro, at Monte Cavallo, the Assumption: church of the Gesù, a Pietà: Borghese Gallery, a Holy Family. (*Baglione.*)

QUAINI, LUIGI, *b.* at Bologna, 1643, *d.* 1717. Bolognese School. The son of Francesco, and a scholar of Guercino, and afterwards of Carlo Cignani, whom he assisted, and (says Lanzi) his works cannot be distinguished from Cignani's. He afterwards united with Marco Franceschini, with whom he painted at Bologna, at Genoa, and at Rome; the designs for the most part being the work of Franceschini. Luigi also, like his father, who was a scholar of Agostino Mitelli, excelled in painting flowers, armour, and landscape. (*Lanzi.*)

RAMENGGHI, BARTOLOMEO, called IL BAGNACAVALLO, from his birth-place, *b.* 1484, *d.* 1542. Bolognese School. He was first a pupil of Francia; he subsequently studied under Raphael, at Rome, where he assisted in the Vatican; and on his return to Bologna, he

introduced the Roman style into that city, and improved the character of its school. He was, says Kugler, preserved from the degenerate mannerism into which so many of the scholars of Raphael were betrayed, by the simplicity of representation he had early acquired during his connection with Francia. His good colouring, as Waagen has remarked, was probably from the same source. He aimed at grandeur and freedom, and though possessing less vigour than Julio Romano, or Perino del Vaga, he acquired more of the peculiar grace of Raphael's style, who with him even superseded nature; but he was deficient in the power necessary to adequately animate the grand forms he selected; and he is frequently accordingly little more than a simple copyist of Raphael, or even of Francia; he excelled in infants. He was much admired by the Carracci and their school. His pictures are rare in galleries—the Madonna in Glory, at Dresden, is one of the finest. Giovanni Battista Bagnacavallo, who assisted Primaticcio, at Fontainebleau, and Vasari, at Rome, was the son of Bartolomeo Ramenghi.

*Works.* Bologna, San Michele in Bosco, remains of frescoes: Santa Maria Madalena, Assumption of the Virgin, &c.; San Donato; Ai Servi; Sant' Agostino; SS. Vitale ed Agricola; San Stefano, &c.: and in the Academy, a Holy Family. Rome, Colonna Palace, the sketch of a Troop of Warriors before a City. Dresden Gallery, Madonna in Glory, with four Saints. Berlin Gallery, St. Agnes with St. Petronius, holding the model of Bologna, and another Saint. Louvre, the Circumcision. (*Baruffaldi, Lanzi, Vaccolini.*)

RAPHAEL, or RAFFAELLO SANTI, or SANZIO, *b.* at Urbino, April 6, 1483, *d.* at Rome, April 6, 1520. Roman School. He received the first in-

structions in his art from his father, Giovanni Santi; but having lost both his parents when very young, he was placed, about 1495, by his uncles Simone Ciarla and Bartolomeo Santi with Pietro Perugino, at Perugia. In 1502 or 1503, he was in Siena, assisting Pinturicchio with his frescoes, in the library of the Duomo; and in 1504 he paid his first visit to Florence, where, with the exception of short intervals spent at Perugia and Bologna, Raphael resided more than three years, and made the acquaintance of Fra Bartolomeo, Michelangelo, and other great artists of that remarkable age. In 1508 he was invited to Rome by Julius II., to paint the Vatican Stanze; Michelangelo went in the same year to Rome, and commenced preparations for his frescoes of the ceiling of the Sistine Chapel. The remaining twelve years of his short life Raphael passed in Rome.

The works of Raphael are extremely numerous, in oil and in fresco; and they are painted in three several styles:—in what is called his first, or Perugino style; his second, or Florentine style; and his third, or Roman style. Each style has its peculiar merit, and all show a progress analogous to the course of the revival of art itself; in the first, timid and imitative only of the example of his master Perugino, a traditionary or probationary style; in the second, dating from the year 1504, an eclectic style is developed. Raphael, no longer bound by the example of Perugino, endeavoured to form a style of his own, from the various qualities displayed by the great masters of the new world of art, opened up to him by his visit to Florence, in the works of Fra Bartolomeo, Da Vinci, Michelangelo, and of Francia. His colouring, light and shade, and form, now all assume a more vigorous character, and his composition already

gives promise of that remarkable dramatic power to which it not long afterwards attained. But it was some years before Raphael fully developed in Rome that unparalleled style through which he has achieved, by universal acclamation, the glorious title of the Prince of Painters; this is first fully developed in the *Heliodorus* (1512). All his styles are beautiful, all have their high attractions, but some qualities of his earlier styles owe much of their remarkable prominence to the deficiency of others; the *quattrocento* masters, generally, owe much of their glory to this accidental importance of their peculiar accomplishments. It is only in Raphael's third manner, that we feel forced to give our involuntary unqualified approval; and because in this all qualities are equally advanced: it displays a co-ordinate development of body and soul, passion and sentiment; the sensuous and the spiritual have equal sway, and we have a normal art, the just representative of nature; life in its grandest and in its minutest spheres.

In his first, or Perugino manner, sentiment transcends all other qualities; this was comparative art infancy. Perugino and the Umbrian painters could feel strongly, but could only express their feelings imperfectly; their representations were true and natural in their aim, they felt thoroughly, but they wanted the art-power, the knowledge, the practical and technical skill, to put that feeling with life-like truth into their compositions; mere apposition and representation usurped the place of complete dramatic composition, and the true indication of mind or sentiment by the corresponding outward expressions of the body; nature's lesson was but half learnt.

In this first style, therefore, one of pure imitation as regards himself, Raphael acquired the first great essen-

tial of art, sentiment, the quality already matured in the Umbrian School. But his visit to Florence showed him that this was not all that was required to perfect art, and though the Umbrian School from which Raphael proceeded was perhaps in advance of the Florentine in its own sphere, the young painter of Urbino did not fail to perceive that he had much to acquire to attain to the full powers of his absorbing art. In 1506 Michelangelo exhibited his celebrated Cartoon of Pisa; this must have influenced Raphael, though perhaps, owing to the animosity which existed between Michelangelo and Perugino, and Raphael's respect for the latter, he may have suffered, himself to have been less influenced by it than he might otherwise have been. However, his style of form was now greatly enlarged, and his composition became much more dramatic, as is seen in the Entombment of Christ, in the Borghese Gallery, at Rome (1507), or the Madonna del Baldachino, at Florence, painted at the same time, compared with the Coronation of the Virgin, in the Vatican, painted about 1502, or the Sposalizio, in the Brera, painted in 1504.

In the spring of 1508 Raphael went to Rome, and soon afterwards commenced the Vatican Frescoes, in the so-called Stanze. The Theology, or Dispute on the Sacrament, the first completed, 1509, was still in his Florentine manner. In the Philosophy, or School of Athens (1511), he gave the first positive indications of his third or great style, more completely developed in the Expulsion of Heliodorus from the Temple of Jerusalem, 1512. This great work, and the ceiling of the Sistine Chapel, were completed at the same time; but Raphael had seen Michelangelo's work in progress, and doubtless much of his own admirable enlargement of style was due to the

rivalry of the great Florentine, though Raphael never actually imitated the peculiarities of style of Michelangelo.

The frescoes of the Vatican Chambers, though much obscured and deteriorated by age, are still the noblest works of modern painting; they are seen to great disadvantage, the *locale* is absolutely mean, and the rooms are low and ill-shapen. A good complete set of copies of these remarkable works would be a noble adornment of any national Museum, and of the utmost importance to the arts. The two extremes of Italian art meet in these great works, from the high exclusive sentiment of the fifteenth century, to the mere mechanical mannerism of the sixteenth, but chiefly and characteristically the happy mean between those two, hence the deserved great name of Raphael; though he may owe, perhaps, his great popularity more to his numerous and charming Madonnas. The one subject of these great works is the glorification of the church, and of the Pontiffs, Julius and Leo, under whom they were executed. The last completed is: the first in order, the Sala di Costantino, containing the Battle of Constantine and Maxentius; the Appearance of the Cross; the Baptism of Constantine; and the Presentation of Rome to the Pope. In the next chamber, the Stanza della Segnatura (of the Signature), are—the Theology, or Dispute on the Sacrament, Raphael's first work in the Vatican, an extraordinary performance, in his second manner, and with all the glory of the *quattrocento*; the composition is vast and symmetrical, but full of grandeur; many of the heads are magnificent: opposite to this is the Philosophy, or School of Athens, a composition of a different character, but equally remarkable, and with greater freedom and fulness of form, but on the whole inferior in grandeur and less

impressive: on a third wall, is the Parnassus, or Poetry; and opposite to it Jurisprudence, in three distinct compositions; in the centre above are three female figures, personifications of Prudence, Fortitude, and Temperance; and at the sides, Ecclesiastical and Civil Law—Gregory XI. delivering the Decretals to a consistorial Advocate; and Justinian delivering the Pandects to Tribonianus: on the ceiling of this chamber, on a gold ground, are the personifications of the four great subjects represented on the walls. The next chamber is the Stanza dell' Eliodoro, containing the Expulsion of Heliodorus from the Temple, illustrating the passage in Maccabees—"there appeared to them a horse with a terrible rider upon him, adorned with a very rich covering; and he ran fiercely and struck Heliodorus with his fore-feet; and he that sat upon him seemed to have armour of gold. Moreover there appeared two other young men, beautiful and strong, bright and glorious, and in comely apparel: who stood by him on either side, and scourged him without ceasing."—The whole typical of the delivery of the States of the Church from foreign enemies by Julius II. There could not have been a more refined choice for the purpose, nor could the subject have been more sublimely rendered; the two young men are indeed bright and glorious, the whole group has more the character of what it represents, an angelic vision, than the work of human hands. The next picture is the Mass of Bolsena—representing the truth of the doctrine of transubstantiation to a doubting priest: while he was consecrating the Host in the church of Santa Christina, at Bolsena, in 1263, the wafer bled; the procession of Corpus Christi is the celebration of this event. On the third wall, opposite to the Heliodorus, is the Attila; and the

fourth is the delivery of St. Peter out of prison: the paintings of this chamber are all great works, and the finest of Raphael's frescoes. In the fourth chamber, the Stanza dell' Incendio, so called from the fire of the Borgo, or suburb of Rome, miraculously arrested by Leo IV.; this chamber chiefly executed by Raphael's scholars, contains also the Oath of Leo III., before Charlemagne; the Coronation of Charlemagne by Leo; and the Victory of Leo IV. over the Saracens at Ostia; all completed in 1517. During the progress of this chamber, the Loggie were painted by Raphael's scholars, Giulio Romano, Gianfrancesco Penni, Raffaellino del Colle, Perino del Vaga, and Pellegrino da Modena; and the ornamental arabesques, or grotesques, imitated from the ancient Baths of Titus, chiefly by Giovanni da Udine.

The Stanza dell' Eliodoro was completed in 1514; and from this time Raphael had so many engagements, that the prosecution of these frescoes was delayed, and the general character of his works sensibly deteriorated, except in some few instances; his frescoes, however, more than his oil pictures; but he preserved his style of grandeur to the last. The third Vatican chamber, the Stanza dell' Incendio was executed almost entirely by his scholars; and the fourth, or Sala di Costantino, was only completed after Raphael's death, by Giulio Romano and Gianfrancesco Penni, in 1523.

In the meanwhile were executed, besides the arabesques of the Loggie, or gallery leading to the Stanze, containing the series known as Raphael's Bible, also the Galatea and other frescoes of the Farnesina, the world-celebrated Cartoons at Hampton Court (about 1515); numerous Madonnas, Holy Families, and Portraits; and the following admirable oil-pictures — St.

Cecilia, at Bologna; the great Madonna di San Sisto, at Dresden; the Spasimo, at Madrid; and his last performance, the Transfiguration, at Rome. Of Raphael's numerous Madonnas, &c., a very interesting general view is given in small cuts in Sir Charles Eastlake's second edition of *Kugler's Handbook of Painting in Italy*. The whole of these works, executed during the last ten years of his life, are in his third manner, which constitutes the Roman School in its perfection:—conspicuous both for the most comprehensive, or, indeed, boundless range of expression, as displayed in the Cartoons with unrivalled power, and unapproached dramatic composition; correct and vigorous design, embodying the ideal perfection of form in general character, yet too true to nature to admit of much absolute individual beauty; and in colour, certainly in the frescoes, grand and appropriate. This unrivalled painter, surnamed by the Italians *Il Divino*, died in the vigour of manhood; he lived exactly thirty-seven years, as we are informed by the inscription on his tomb by his friend the Cardinal Bembo; he died on Good Friday, April 6, having been born on that same day, April 6, thirty-seven years before, 1483.

Raphael lost his life in some measure owing to his overwhelming occupations; for, independent of the extraordinary demands on him for pictures, in 1514, he had succeeded Bramante as Architect of St. Peter's. Of a subtil and delicate organisation, such incessant and various application must have injured his health, as it did his reputation, for much was necessarily left to his numerous scholars. The extraordinary effort he made in his last work, the Transfiguration, was owing to the competition of Sebastiano del Piombo, personally aided by Michelangelo. The Transfiguration, and the



Raising of Lazarus, were both painted for the Cardinal Giulio de' Medici, in 1519: Raphael's picture was not finished. It was under these circumstances, that on one occasion in March, 1483, when engaged at the Farnesina, he was suddenly summoned by Leo X. to the Vatican, and in his haste to meet the Pope, overheated himself, and in that state he had his audience with Leo, within the cool precincts of the Vatican, and caught a cold, which ended in a fever, fatal to him in fourteen days. He was buried with great pomp in the Pantheon.

Raphael's untimely death is assumed to have been a great calamity to his art; but it can hardly be a question that he had fulfilled his destiny, had performed his work. His commissions and occupations were too multifarious to admit of an undivided attention, or perfect performance for the future: the Heliodorus, the Madonna di San Sisto, the Cartoons at Hampton Court, were not to be surpassed even by himself, and as all the circumstances seemed to fully promise that his works must henceforth be chiefly executed by his scholars, the Stanza dell' Incendio, the Psyche series of the Farnesina, or the Arazzi della Scuola Nuova, are rather the truer exponents of the character of his ultimate style, than the Cartoons, or Transfiguration itself, his last work, and produced under peculiar incitement. On the whole, perhaps, the Hampton Court Cartoons must be considered as Raphael's noblest work; the series consisted originally of ten, three are lost—the Stoning of St. Stephen; the Conversion of St. Paul; and St. Paul in Prison at Philippi. Of the seven at Hampton Court, the character is well given in Burnet's prints.

Raphael was of a sallow complexion, had brown eyes, was slight in form, and about five feet eight inches high:

he was never married, but was engaged to Maria Bibiena, the niece of the cardinal of that name; she died before him. He left property to the value of 16,000 ducats, from which he bequeathed an independence to the beautiful Fornarina. His pictures, drawings, and other art materials he left to his favourite scholars Giulio Romano and Penni, called *Il Fattore*, on condition of completing his unfinished works. His numerous school was dispersed after the sack of Rome in 1527, but this dispersal scattered the germs of the Roman School throughout Italy, and tended greatly to spread the better taste of the sixteenth century.

*Works.* Urbino, in the Ducal Gallery, &c., several early specimens. Perugia, San Severo, the Trinity, fresco, 1505: church of the Franciscans, Coronation of the Virgin; and many others. Florence, Uffizj, Madonna del Cardellino; St. John the Baptist; the Fornarina?; and his own Portrait: Pitti Palace, Madonna della Sedia; Madonna del Baldachino; Madonna del Impannata; Julius II.; Leo X. and the Cardinals de' Medici and de' Rossi; and others. Rome, Borghese Gallery, Entombment: Frescoes of the Vatican, Stanze and Loggie: Vatican Gallery, San Niccola da Tolentino; Coronation of the Virgin; Madonna di Foligno; Transfiguration: Sant' Agostino, Isaiah: Santa Maria della Pace, Prophets and Sibyls: the Farnesina, Galatea; Psyche, &c.; Villa Madama, &c., &c. Naples, Studj, Madonna della Gatta; Madonna del Passeggio, &c. Milan, Brera, Lo Spasalizio. Bologna, Academy, St. Cecilia. Paris, Louvre, La Belle Jardinière (1507); Holy Family of Francis I. (1518); St. Michael and Satan (1518); Balthazar Castiglione; and other portraits. Madrid Gallery, Holy Family, La Perla; the Madonna del Pesce; Christ bearing his Cross, Lo Spasimo;

Holy Family, della Rosa; and others. Vienna, the Repose. Munich Gallery, Holy Family, Canigiani, an early work; Madonna della Tenda; Portrait of Bindo Altoviti. Dresden, Madonna di San Sisto. Berlin Gallery, Adoration of the Kings, &c. of the Ancajani family, an early work (and perhaps more correctly attributed to Lo Spagna); Holy Family, di Casa Colonna (1508); and others. England, London, National Gallery, St. Catherine (1507); Julius II.: Bridgewater Gallery, Madonna del Passeggio; Madonna with the Palm Tree: Blenheim, Madonna Enthroned, Ansidei family. Hampton Court, the seven Cartoons:—The Miraculous Draught; the Charge to Peter; Peter and John at the Beautiful Gate; the Death of Ananias; Paul and Barnabas at Lystra; Paul preaching at Athens; and Elymas struck Blind. (*Vasari, Pungileoni, Longhena, Passavant.*)

RATTI, *Cav.* CARLO GIUSEPPE, *b.* at Genoa, 1735, *d.* 1795. Genoese School. He was the son and scholar of Giovanni Agostino Ratti, a good painter of Savona. Carlo studied at Rome, and acquired the friendship of Mengs and Battoni. He was a good copyist, but is more distinguished for his writings than his pictures. His principal work is a continuation of Soprani's Lives of the Painters of Genoa:—*Delle Vite de' Pittori, Scultori, ed Architetti, Genovesi*. 4to. Gen. 1769.

RAZZI, *Cav.* GIANNANTONIO, called IL SODOMA, a corruption of his surname of SODONA, as he has signed himself on some of his works, *b.* at Vercelli, in Piedmont, about 1479, *d.* at Siena, Feb. 14, 1549. Siennese School. He was settled in Siena, and had acquired the freedom of the city. His education is obscure; he seems to have been the scholar of Giovenone, at Vercelli. He settled at Siena after a

considerable sojourn at Rome, whither he had been invited by Agostino Chigi; and he was employed by Julius II. in the Vatican Stanze. Razzi was, with Pinturicchio, one of the first to establish the *cinquecento* style in Siena; he excelled in colouring, in expression, and in motion, but his forms were not elegant. His taste somewhat resembles that of Leonardo da Vinci, particularly in his women; they unite grace and sweetness, with an earnestness of expression uncommon. Had his perception of beauty been more uniformly developed, and his drawing and grouping been more correct, he would have ranked among the greatest masters of the sixteenth century. His earliest works of repute are the seventeen frescoes in the Benedictine Monastery, Monte Oliveto, on the road from Siena to Rome, representing the History of St. Benedict, in continuation of the series commenced by Luca Signorelli, in 1498. Razzi's were completed in 1502; and it was through these works that he was invited to Rome. His later works are, however, more important; his best productions are at Siena, in San Domenico, in the chapel of Santa Caterina da Siena; two frescoes painted in 1526, which have been the constant admiration of painters, from Baldassare Peruzzi and Annibal Carracci, down to the present time. On one side of the altar is St. Catherine in ecstasy, according to the legend; on the other side she is represented fainting, and about to receive the Eucharist from the Angel; these are masterly compositions, the pathetic expression of the figures and countenances is very beautiful, the whole sentiment is unusually powerfully rendered. The scenes from the History of the Virgin, in the oratory of San Bernardino, executed by Razzi, in conjunction with Pacchiarotto and Beccafumi, in 1536–38, are also of

great merit, especially the Visitation and the Assumption. Rumohr prefers Razzi's earliest works, at Monte Oliveto, for their simple dignity of character; his later productions are generally admitted to be unworthy of him. Lanzi, in alluding to this decline, observes—"still in all his pictures you see traces of the able master, who, though not willing to paint well, did not know how to paint badly." From Vasari's account of Razzi, we learn that he was a man of such eccentric habits and fancies, that he acquired the nick-name of Mattaccio, or Arch-Fool, from the monks of Oliveto. But Vasari has been accused of injustice in this instance, or was misled. However, Razzi squandered away all his property, and ended his days in the great hospital of Siena. But his reputation was great in spite of his fortunes: Paolo Giovo compares it with that of Raphael. His pictures are rare in galleries.

*Works*, in addition to the above mentioned:—Rome, the Farnesina, in an apartment of the upper story, the Marriage of Alexander with Roxana; and Alexander in the tent of Darius: Borghese Palace, a Madonna. Siena, Town-hall, Chapel, Holy Family: San Francesco, the Deposition from the Cross (1513), according to Speth, Razzi's master-piece: Sant' Agostino, an Adoration of Kings: Academy, the Scourging of Christ. Florence, the Uffizj, St. Sebastian. Naples, the Studj Gallery, the Resurrection of Christ (1534). Pisa, chapel of the Campo Santo, the Sacrifice of Abraham. Munich Gallery, Madonna and Child. Berlin Gallery, a Christ bearing his Cross; and Christ crowned with thorns. Kugler mentions a Lucretia, in the possession of the late M. Kestner, as worthy of Raphael. (*Vasari, Lanzi, Speth, Rumohr, Gaye.*)

RIBERA, Cav. GIUSEPPE, com-

monly called Lo SPAGNOLETTO (the Little Spaniard), b. at Xativa, near Valencia, in Spain, Jan. 12, 1588, d. about 1656. Dominici claims Ribera as a Neapolitan, though of Spanish descent. He was first a pupil of Francisco Ribalta, in Valencia. He subsequently went to Italy, where he studied for some time in Rome; and he was in the first instance attracted by the frescoes of Raphael and Annibal Carracci; but he eventually formed his style from the works of Michelangelo da Caravaggio. On leaving Rome for a time, he visited Modena and Parma, where he studied the works of Correggio. He finally settled in Naples, and married there the daughter of a rich picture-dealer. By the position he thus acquired, he was enabled to perform a more conspicuous than amiable part in the art annals of his adopted home, during the last twenty years of his life.

Ribera was one of the most remarkable of the Italian *Naturalisti*, the successful rival of Caravaggio himself. Though his forms are coarse, his drawing is always vigorous, and commonly correct, and his colouring is often intense and brilliant, but his shadows are excessive. Some of his sacred subjects, however, are noble in conception, as well as powerful in execution, as the Pietà, or Deposition from the Cross, in the sacristy of San Martino, at Naples, a masterly work; and likewise the admirable Adoration of the Shepherds, in the Louvre, at Paris, a late work (1650). But Ribera, in harmony with the jealous impatience of his disposition, possessed a wild and extravagant fancy, and the subjects best suited to his taste were executions, or martyrdoms distinguished for their torments, even of the most revolting description; such scenes he painted occasionally with a horrible fidelity to the story, in dramatic energy,

and graphic truth of representation. The preparation for the Martyrdom of St. Bartholomew, in the Berlin Gallery, is an exception to his ordinary treatment; the mere indication of the torture gives a shuddering interest to the spectator, which in the grosser representation, becomes converted into revolting disgust only. With all his great power, Ribera was unsuccessful in high religious sentiment, or even in mythological scenes; indeed, he is an unpleasing artist, says Kugler, in all those subjects where either grandeur or beauty is indispensable. This holds as a common objection to all the great *Naturalistic* painters of the school of Caravaggio; the ordinary life they selected, with the purely material or imitative treatment of the subject, combined with a strong technical mannerism in colouring, and light and shade, present the consciousness of *art-work* so palpably to the mind, that the contemplation or apprehension of the subject itself, is lost in the consideration of the technical skill expended over it. It has too much art to allow the mind to be engrossed by the subject, and not sufficient nature to admit of illusion, and consequent disregard of the means effecting it. Ribera was, from the very nature of his style, an excellent portrait-painter, for male heads. He had many followers at Naples, among whom were Salvator Rosa and Luca Giordano, who imitated and copied his works, and many, doubtless, of the pictures imputed to Ribera, are by the hands of his scholars.

Belisario Corenzio, Giambattista Carracciolo, and Ribera, formed themselves into a cabal to exclude, whether by intimidation or otherwise, all rival talent from Naples. Domenichino, Annibal Carracci, the *Cav. d'Arpino* and Guido, were all more or less victims of this infamous cabal. Many of Ribera's finest works are in Spain,

in the Escorial, Buenretiro, Prado, &c. He etched some works. Neither the time nor place of his death are known.

*Works.* Naples, Sma. Trinità, St. Jerome: San Martino, in the choir, the Last Supper: Cappella del Tesoro, Martyrdom of St. Januarius: Studj Gallery, Silenus. Rome, Corsini Gallery, Venus lamenting over the body of Adonis. Dresden, Martyrdom of St. Lawrence. Munich, Death of Seneca. Berlin Gallery, St. Jerome in Meditation; and the preparation for the Martyrdom of St. Bartholomew, already noticed. London, National Gallery, a Pietà: Bridgewater Gallery, Christ teaching in the Temple: Apsley House, Stroguzzo: Burleigh House, Repose in Egypt: Stratton House, Holy Family. Alton Towers, his own Portrait. (*Cean Bermudez, Dominici.*)

RICCHI, PIETRO, called IL LUCCHESE, *b.* at Lucca, 1606, *d.* at Udine, August 15, 1675. Tuscan School. A scholar of Passignano in Florence, and an imitator and scholar of Guido Reni in Bologna. He practised also for some time in France. He afterwards studied and resided long at Venice, where he became an imitator of Tintoretto. Two altar-pieces by him are in the church of San Francesco at Lucca. He also painted much at Udine, and generally in the Milanese and Venetian States; but his oil-pictures have decayed. Lanzi especially praises San Raimondo at the Dominicans at Bergamo: and the Epiphany in the Patriarchal Church in Venice: in the Dresden Gallery is the Betrothal of St. Catherine. (*Baldinucci.*)

RICCI, ANTONIO. [*BARBALUNGA.*]

RICCI, CAMILLO, *b.* 1580, *d.* 1618. Ferrarese School. He was the scholar and assistant of Ippolito Scarsella, called Lo Scarsellino: he imitated the manner of his master with such success, that the works of the scholar may

be mistaken for those of the master: Camillo has less freedom of execution, but greater harmony of colour than Scarsellino. The churches of Ferrara contain many pictures by Camillo Ricci; in the church of San Niccolò, he represented the Life and Miracles of the Bishop of that name, in eighty-four compartments. (*Baruffaldi.*)

RICCI, GIO. BATISTA, called NOVARESE, *b.* 1545, *d.* at Rome, 1620. Roman School. He was the scholar of Lanini, and was employed at Rome by Sixtus V. and Clement VIII., in the library of the Vatican, and in the church and palace of St. John Lateran. In the church of the Lateran he represented the Consecration of that Basilica by San Silvestro, his principal work. In the nave of Santa Maria Maggiore, he painted the Visitation, the Ascension, and the Assumption of the Virgin, in fresco. He was a mannered imitator of Raphael, and his works belong to the material and merely ornamental school of the close of the sixteenth century. (*Baglione.*)

RICCI, or RIZZI, SEBASTIANO, *b.* at Cividale di Belluno, 1659–60, *d.* at Venice, May 15, 1734. Venetian School. A scholar of Federigo Cervelli at Venice. He studied also the works of the great masters at Florence, Modena, and Parma; he was employed in Germany, and he visited England in the reign of Queen Anne, and resided ten years in this country, where he decorated several of the houses of the nobility. His imitations of the works of the great masters, especially those of Paolo Veronese, were very successful; and he also unscrupulously adopted the groups and ideas of others in his own compositions. He possessed great facility of execution, was gay in colour, and graceful in the character of his forms, but his design is frequently incorrect, and his productions are generally superficial, feeble, and mannered:

they are extremely numerous; he was one of the most successful painters of his age.

His nephew, Marco (1679–1729), who was with him in this country, was a good landscape and architectural painter.

*Works.* Venice, SS. Cosmo e Damiano, alla Giudecca, Solomon; Moses striking the Rock (in which he was assisted by Marco Ricci); and the Triumph of the Ark. Padua, Sta. Giustina, the Apostles adoring the Sacrament, in fresco. Bergamo, church of Sant' Alessandro, St. Gregory. Dresden Gallery, Ascension of Christ. Louvre, an allegorical subject; Christ giving the keys of Paradise to St. Peter; and two other pictures. Hampton Court, several pictures. (*Zanetti.*)

RICCIARELLI, DANIELE, called DANIELE DA VOLTERRA, *b.* at Volterra in 1509, *d.* at Rome, April 4, 1566. Tuscan School. He was first a scholar of Gio. Antonio Razzi, and afterwards of Baldassare Peruzzi. He subsequently went to Rome, where he studied under Perino del Vaga; and also worked under the direction and from the designs of Michelangelo, and he proved himself to be one of the ablest scholars of that master. His master-piece is still in the Trinita de' Monti at Rome; though destroyed by the French in endeavouring to remove it, it was restored by Palmaroli. It represents the Descent from the Cross, and is remarkably similar in character of composition to the celebrated picture of the same subject by Rubens at Antwerp: the Flemish oil-picture is little more than a variation of the Roman fresco. It is full in composition, and is a grand impassioned representation, with a powerful dramatic action, and a picturesque treatment; Michelangelo is said to have assisted Daniele in this work. The powers of Daniele, according to Vasari, were, to his credit, rather

the result of unwearied study and application, than of any great natural facility. His execution was slow and laboured; some of his works are cold and artificial, and without that warmth and energy which alone can satisfy and impress the spectator. The picture on slate, showing a back and front view, of David and Goliath, in the Louvre, is dry and hard, but it displays a masterly power of representation and foreshortening, and it was long ascribed to Michelangelo: it had been presented to Louis XIV., as a work of that great painter, by the Spanish Ambassador. Daniele decorated the walls of some of the Roman palaces: the subjects from the history of Judith, in chiaroscuro, on the façade of the Massimi Palace are ascribed to him. After the death of Perino del Vaga, Daniele was employed to finish the decorations of the Sala Regia, begun by that painter. Some of the nude figures in Michelangelo's Last Judgment were covered by him with slight draperies, which saved that great work from the white-wash destined for it by Paul IV., and obtained for Daniele the nick-name of "Braghettone." This able painter devoted himself chiefly to sculpture during the latter part of his life.

*Works.* Rome, Trinita de' Monti, the Descent from the Cross: San Pietro in Montorio, the Baptism of Christ: San Marcello, frescoes. Florence, Uffizj, the Massacre of the Innocents. Dresden Gallery, Holy Family. Louvre, David killing Goliath. England, Castle Howard, Entombment of Christ. (*Vasari.*)

RICCIO, SANESE, IL, or MAESTRO RICCIO, the common appellation of Bartolomeo Neroni. He painted about 1550-1573. Sienese School. He was the son-in-law, pupil, and assistant of Gio. Antonio Razzi, and painted historical subjects, perspective and architectural views. According to Lanzi,

his Descent from the Cross in the church of the Derelitte at Siena, displays much affinity with the works of Razzi; on the other hand two large pictures by Riccio, in the Sienese Academy, show the influence of the Florentine School: he followed the taste of Federigo Zuccherò, and of Vasari. In the Berlin Gallery is a Madonna and Child, with Saints, by this painter. He was also an architect.

RICCIO, DOMENICO, called IL BRUSASORCI (from his father, who invented a rat-trap), *b.* at Verona, 1494, *d.* 1567. Venetian School. He was the scholar of Giolfino, and studied also the works of Giorgione and Titian; he painted historical subjects, and decorated villas and palaces with frescoes. Riccio's picture of St. Mark, in the church of the Padri Agostiniani at Verona, bears a great resemblance to the works of Titian; his execution is generally of a strong Venetian character, and he was called the Titian of Verona. His principal works in his native place are the frescoes of the Palazzo de' Murari, a mythological series; and the celebrated Cavalcade of Clement VII. and Charles V., in the Palazzo Ridolfi. He painted also in the ducal palace at Mantua. His oil pictures generally belong rather to the mythological, than the sacred province of art.

Felice Riccio, Domenico's son (*b.* 1540, *d.* 1605), called also Brusasorci, studied at Florence under Jacopo Ligozzi, and adopted a different style from his father, more delicate, but with less power. Lanzi commends his elegant design, and the graceful air of his heads: he was an excellent portrait-painter. Domenico had another son, Giambattista, and a daughter, Cecilia, who likewise distinguished themselves in the art. (*Ridolfi, Dal Pozzo.*)

RIDOLFI, Cav. CARLO, *b.* at Vicenza, 1594, *d.* at Venice 1658. Vene-

tian School. A scholar of Antonio Vassilacchi; he painted historical subjects and portraits. His works are less mannered than those of many of his contemporaries. He was employed by Innocent X. at Rome. The Visitation, in the church of Ognissanti at Venice is considered his master-piece. He is distinguished as a writer on art. His *Lives of the Venetian Painters*, displays, says Lanzi, fidelity and judgment; he is precise and just, correct, and well informed on the subjects of pictures. This work, notwithstanding, is very imperfect; it first appeared in Venice in 1648, in two volumes quarto, with portraits, under the title *Le Maraviglie dell' Arte ovvero, Le Vite degli Illustri Pittori Veneti e dello Stato*. A new edition, in two vols. octavo, appeared in Padua in 1835, but the promised notes and additions are still to come. Ridolfi was the Venetian Vasari, and his defects have been well supplied by later writers, as Boschini, Zanetti, Lanzi, Cadorin, &c.

RIDOLFI, CLAUDIO, *b.* at Verona, 1560, *d.* at Corinaldo, 1644. Roman School. He studied under Dario Pozzo and Paul Veronese. He afterwards settled in Urbino, and seems to have been much influenced by the works of Federigo Barocci with whom he lived on terms of intimacy; but Ridolfi finally established himself in Corinaldo in the March of Ancona. Lanzi commends him for the graceful expression in the air of his heads, and his beautiful colouring. He painted portraits as well as historical subjects. At Urbino, in Santa Lucia, is the Birth of the Baptist; and in Santo Spirito the Presentation of the Virgin in the Temple: in Rimini is the Deposition from the Cross; and in Padua, in Santa Giustina, St. Benedict presenting the Rules to the principal Benedictines. (*Ridolfi*.)

RIMINALDI, ORAZIO, *b.* at Pisa,

1586, *d.* December 10, 1631. Tuscan School. He studied first under Ranieri Alberghetti, then under Aurelio Lomi, and with Gentileschi at Rome. He was a follower at one time of Michelangelo da Caravaggio, and afterwards with more constancy of Domenichino. He painted at Rome; but chiefly for the churches, and the cathedral, of Pisa. One of his principal works, the Martyrdom of St. Cecilia, has been placed in the Pitti Palace at Florence; there is a copy of it by Domenico Gabbiani in Santa Caterina at Pisa. In the cathedral are the Brazen Serpent; Samson slaying the Philistines (both about 1626; there is a copy of the first in the Florentine Gallery); and his chief and last work, the Assumption of the Virgin, in oil, in the cupola, finished by his brother Girolamo, and for which the family received 5000 scudi. (*Morrone*.)

ROBUSTI. [TINTORETTO.]

ROMANELLI, GIO. FRANCESCO, *b.* at Viterbo, about 1610, *d.* 1662. Roman School. He first studied with a relative at Rome, L'Incarnatini; then under Domenichino, and subsequently under Pietro da Cortona, whose manner he followed. His works are vigorous, and chiefly ornamental only, but are sometimes pleasing, though not free from the mannerism of the *Machinists*. He was much patronised by Bernini, who pitted him against Carlo Maratta, Andrea Sacchi, and Pietro da Cortona himself. One of his principal works is the Deposition from the Cross, in Sant' Ambrogio della Massima; in St. Peter's is a Presentation in the Temple, in mosaic. Romanelli showed more delicacy of execution, but less power than Pietro da Cortona. Romanelli resided eight years in France, where, through his patron the Cardinal Barberini he was much employed by the Cardinal Mazarin. He decorated some of the apartments in the old

Louvre, the so-called Salles, des Saisons, de la Paix, des Romains, and du Centaure, with subjects from the *Æneid*, and for which he was made a Knight of the order of St. Michael by Louis XIV. A large copy of Guido's Triumph of Bacchus by Romanelli is at Hampton Court. In the Gallery of the Louvre are the Gathering of the Manna, and two mythological subjects. He painted more in fresco than in oil. (*Passeri*.)

ROMANINO, GIROLAMO ROMANI, called IL ROMANINO, a native of Brescia, painted in 1510, *d.* about 1550. Venetian School. He was the scholar of Stefano Rizzi, and the contemporary and rival of Bonvicino, called Il Moretto di Brescia; and he surpassed that master in boldness of conception and energy of expression, though he was inferior to him in the simplicity of his compositions, in the finish and the choice of his forms. The works of Titian seem to have been the great models of Romanino: the Descent from the Cross, from the Casa Brognoli, Brescia, which is now in the Berlin Gallery, is considered one of Romanino's master-pieces; it is mentioned by Ridolfi as having been praised by Palma as a genuine *Venetian* work, alluding to its rich colour and impasto, in Titian's style. It is a somewhat coarse picture, but very powerful in composition and colour. The Dead Christ with Mourners (1510), in the Manfrini Gallery at Venice, is a truly grand work, says Kugler, conveying a touching expression of grief.

*Works.* Brescia, San Domenico, the Coronation of the Virgin, with St. Domenic and other Saints: San Giovanni Evangelista, Christ in the House of the Pharisee; the Resurrection of Lazarus; the Marriage of the Virgin, &c.: San Giuseppe, the Crucifixion, with various Saints: Santa Maria Calchera, Sant' Apollonio administering

the Sacrament; the Last 'Supper. Padua, in the sacristy of Sta. Justina, a Madonna enthroned. Verona, San Giorgio, scenes from the Life and Death of St. George. Berlin Gallery, Judith with the head of Holophernes; a Madonna and Child enthroned, with Angels and Saints. (*Ridolfi, Lanzi, Brognoli*.)

ROMANO, GIULIO, or GIULIO PIPPI, *b.* at Rome 1492 or 1498, *d.* at Mantua, Nov. 1, 1546. Roman School. Giulio's father was Pietro di Filippo de' Giannuzzi, who seems to have placed his son as early as his eleventh or twelfth year with Raphael, if the entry in the *Archivio della Sanita* of Mantua with regard to Giulio's age be correct—that he was only forty-seven when he died: Vasari states that he was born in 1492. Pippi is an abbreviation of di Filippo. Giulio was the most distinguished of the scholars of Raphael; he assisted him in various works during his lifetime, and with Penni completed several left unfinished after Raphael's death. When a mere boy, Giulio appears to have been entrusted with important works by Raphael: he painted in the Loggie, and in the Farnesina: and he dead-coloured some of Raphael's principal oil pictures. This peculiar education of Giulio seems to have developed his executive powers, at the expense of some of the more graceful and spiritual qualities of his art. He and Gianfrancesco Penni were co-heirs of Raphael's artistic effects, on the condition of completing his unfinished works; and they executed accordingly the four great frescoes of the Sala di Costantino in the Vatican, containing the "Battle of Constantine," the "Apparition of the Cross," the "Baptism of Constantine," and the "Presentation of Rome to the Pope:" all finished in 1523. Giulio was endowed with a fertile invention, great energy of character, an animated and cheerful appre-



hension of life, and uncommon powers of execution: his composition and drawing were Roman, his colouring was warm but heavy; his composition occasionally displays even a poetic grandeur, but he altogether wanted that delicacy and purity of expression which distinguishes the best works of Raphael. Like most great painters, he was unequal in his execution, and in some of his best works he was both extravagant and feeble, and dirty in colour; though he always preserved the fulness of form characteristic of his school. An altar-piece in San Stefano at Genoa, representing the Martyrdom of that Saint, is one of Giulio's most important works, in oil (while in Paris the head of St. Stephen was restored by Girodet): also, a Holy Family in the Dresden Gallery known as *La Sainte Famille au Bassin*, is a noble picture of its class, possessing all the sterner qualities of Raphael's style, and admirably drawn; it is, however, heavy and brown in colour. Another noble work is a Madonna enthroned, with Angels and Saints, above the high-altar in Santa Maria dell' Anima, at Rome. His easel pictures are rare. Some of his earlier and more celebrated productions are in the Ducal Palaces at Mantua. Giulio entered the service of Federigo Gonzaga, Duke of Mantua, in 1524; he rebuilt the Palazzo del Tè, and decorated it with his greatest works—the frescoes of the "Fall of the Giants," and the "Story of Cupid and Psyche;" though they appear to have been chiefly carried out by his pupils, Primaticcio, and others. Giulio's ornamental works in this palace and the Palazzo Vecchio have acquired him the title of the Prince of Decorators. In the Palazzo Vecchio, also restored by Giulio, are "Diana at the Chase;" and frescoes from the Trojan War. Giulio was as celebrated as an archi-

tect as he was as a painter; he erected several palaces and churches; and was invited to Rome to undertake the prosecution of St. Peter's after the death of Antonio da San Gallo; his own death, however, intervened. He had numerous scholars, and established a great school at Mantua, surpassing that of Mantegna, and rivalling that of Rome. Mantegna's school was then extinct, says Lanzi. Giulio Romano's "Dance of the Muses" in the Pitti Palace, was, however, as M. Rio (*Poésie Chrétienne, &c.*, p. 450) has observed, evidently borrowed from Andrea Mantegna's Muses in the "Parnassus," or Apollo and the Muses, in the Louvre. Raphael and Michelangelo had the same recourse to the works of their predecessors.

In addition to the works already mentioned, are in Rome, the Scourging of Christ in Santa Prassede; and remains of frescoes in the Villas Lante and Madama (with rich cinquecento arabesque), and the Farnesina. His own Portrait and three other pictures are at the Louvre: others are at Berlin, at St. Petersburg, Munich, Vienna, Venice, Hampton Court, &c. The prints after Giulio Romano exceed 300. (*Vasari, Bottari, Count D'Arco, Gaye.*)

RONCALLI, Cav. CRISTOFORO, called DALLE POMARANCE, b. 1552, d. 1626. Roman School. He was a follower of Barocci, and studied at Rome under Nicolo Circignano, called also Dalle Pomarance, from his birth-place near Volterra. He was distinguished in oil and fresco, but, like his master Niccolo, trusted too much to his pupils, and accordingly many of his works are indifferent; while his colouring in fresco, says Lanzi, was gay, that of his oil pictures is sombre. The same writer complains that Roncalli repeated himself too often. His taste was a mixture of the Florentine and Roman. Among his best works are those of the

cupola and treasury of the Santa Casa of Loreto, for which he received 18,000 scudi; the Judgment of Solomon in Casa Galli, Osimo; the Death of Ananias in Santa Maria degli Angeli, at Rome, executed in mosaic in St. Peter's; and in St. John Lateran, the Baptism of Constantine. In San Giovanni Decollato, the Visitation; and in Sant' Andrea della Valle, St. Michael defeating the rebel Angels. Roncalli excelled in landscape backgrounds. (*Baglione, Lanzi.*)

RONDANI, FRANCESCO MARIA, *b.* at Parma, *d.* before 1548. Lombard School. A scholar and close imitator of Correggio, whom he assisted in the cupola of San Giovanni of Parma. Rondani generally confined himself to compositions with few figures, and he is accused of being too minute in his accessories. In the church of the Eremitani, at Parma, is the Virgin with St. Augustine and St. Jerome, his master-piece. His pictures are rare in collections. In the Berlin Gallery are two small pieces. (*Lanzi.*)

RONDINELLO, NICCOLO, *b.* about 1460. Roman or Bolognese School. He was the scholar, imitator, and assistant of Gio. Bellini. Vasari says that Bellini employed Rondinello in *all his works*. His works are chiefly in the churches of Ravenna: his drawing is dry and formal; his heads are less select than those of Bellini, and his colouring is less vivid. (*Lanzi.*)

ROSA, SALVATOR, *b.* at Borgo di Renella, July 21, 1615, *d.* at Rome, March 15, 1673. He studied first with Ciccio Fracanzano, a relative; then under Spagnoletto; and afterwards with Aniello Falcone, the battle-painter: he settled in Rome when only twenty-three years of age. He painted history, *genre*, portraits, and landscapes; he was a poet, a satirist, and also a musician. His landscapes, in which he was great, have much resemblance

in style to those of Gaspar Poussin; his contemporary; but Salvator displays the strong naturalist taste of Spagnoletto in all his works. Of his historical works, some are impassioned and characteristic in style: the Conspiracy of Catiline, in the Pitti Palace, is an example; the Belisarius is another striking instance; the Death of Regulus, long in the Colonna Palace, at Rome, is of a more wild and *naturalist* character; but in some pictures of this class, generally inferior to his landscapes and portraits, Salvator seems only to have followed academic rules, which, accordingly, has somewhat divested them both of interest and importance. He was greatly distinguished as a portrait-painter, the same rude energy characterising his single figures which so peculiarly distinguishes his landscapes and ordinary figure groups. Kugler instances the Man in Armour, in the Pitti Palace, as comparable with Rembrandt. Salvator produced also some excellent and animated battle-pieces, in the style of Falcone; but it is as a landscape-painter that his powers are seen to their best advantage—scenes of rugged grandeur, on the coast or inland, savage wildness or desolation, the haunts of banditti, the hermit's retreat, rocky defiles, gloomy forests, are treated by him with a peculiar power and originality: the Woodman, in the National Gallery, is an admirable example of this class of his works. He introduced into these subjects figures of wandering soldiers, travellers, shepherds, or banditti, which, though often repeated, are always admirable for their spirit and appropriate treatment; they greatly assist the general effect from their perfect harmony with the scene, adding to the impression of loneliness, desolation, or danger. His colouring is objectionable, it is too uniformly a sandy or yellow gray. He

excelled in pictures on a small scale, though he constantly painted larger ones.

It is said, by a vague and apparently recent tradition, that he lived in his early youth some time among the banditti who infested the wilds of the Abruzzi and Lower Italy. Also that he joined, in 1647, during a visit to Naples, the *Compagnia della Morte*, of which his former master, Aniello, was the head, and that he took part in the insurrection of Masaniello, whose portrait Salvator certainly painted, apparently several times, according to Dominici, but smaller than life. The story about the banditti appears to be a pure fable, it is not even alluded to by Passeri, Baldinucci, or Dominici; nor is any time whatever allowed for it. The sketches made by Salvator before his visit to Rome in 1638 seem to have been all taken from the immediate vicinity of Naples: he used to sell these sketches to the Neapolitan picture-dealers for a few pence. He lived towards the close of his life nine years in Florence. He has etched some fine plates. Salvator Rosa had many enemies, especially the party of Bernini and the Academicians, due chiefly to his independent and satirical character; though his Satires were not published during his life-time, he made them sufficiently known; they were written chiefly at Viterbo, in the latter portion of his career; they are on Music, Poetry, Painting, War, Babylon, and Envy. These Satires were first published in 1719, nearly fifty years after his death: a handsome edition, with a Life of Salvator, was published at Florence, in 1833, 8vo. pp. 383.

*Works.* Naples, Studj Gallery, several historical and other works; Christ disputing with the Doctors; &c. Florence, Pitti Palace, the Conspiracy of Catiline; the Portrait of a Man in

Armour; Temptation of St. Anthony; Head of an Old Man; two large Battle-pieces; his own Portrait; the "Silva de' Filosofi," from the Gerini Gallery; Marine and other Landscapes; &c.: San Felice, Christ and Peter on the Sea. Rome, Colonna Gallery, several examples: Doria Gallery, the Death of Abel: San Giovanni dei Fiorentini, SS. Cosmo e Damiano. Viterbo, Chiesa della Morte, St. Thomas. Genoa, Palazzo Grillo Cataneo, the Expulsion of the Money-changers from the Temple. St. Petersburg, the Painter's Portrait; and many other examples. Vienna, Gallery, a Warrior doing Penance; a large Battle-piece; &c. Berlin Gallery, a Sea-piece; a Portrait of the Painter. Louvre, Samuel appearing to Saul; Tobias and the Angel; a large Battle-piece; and a Landscape. England, London, National Gallery, Mercury and the dishonest Woodman. Dulwich, a Landscape with Monks; Soldiers, playing. Grosvenor Gallery, the celebrated pictures, Diogenes, and Democritus; etched by Salvator himself. Devonshire House, Jacob's Dream, and several others. Panshanger, a marine view. Stratton House, John the Baptist in the Wilderness; a marine view; Banditti. Longford Castle, a marine view. Corsham-house, the Martyrdom of St. Lawrence; the portrait of Masaniello?. Warwick Castle, Banditti; and others. Holkham, Rocky Landscape. Castle Howard, a Man's Portrait. Chiswick, Rocky Landscape with view of the Sea; Raynham Hall, Belisarius. (*Passeri, Baldinucci, Dominici.*)

ROSA, ANNELLA DI. [BELTRANO.]

ROSALBA CARRIERA, *b.* at Venice, Oct. 7, 1675, *d.* April 15, 1757. This lady distinguished herself in miniature painting; in portraits and religious pieces; and in crayons. Zanetti calls her the honour of her sex and of Venetian painting. She was educated at Venice, her first master was the *Cav.*

Lazzari, she then studied under the *Cav.* Diamantini and Balestra, but she practised her art at several of the principal Courts of Europe; she enjoyed extreme popularity, and was elected a member of the Academies of Rome, Bologna, and Paris. In the last years of her life she was blind. Dresden contains a vast number of her crayon or pastel-drawings, which possess almost the force of oil pictures. (*Zanetti.*)

ROSSELLI, COSIMO, *b.* at Florence, 1439, *living* in Nov. 1506. Tuscan School. The scholar of Neri di Bicci. He seems in his earliest works to have been influenced by Fra Angelico da Fiesole; he then inclined more to the style of Masaccio, which too he forsook for one of his own, eventually. He executed some good frescoes at an early age in Sant' Ambrogio, in Florence; and in conjunction with other celebrated painters, he undertook some works in competition in the Sistine Chapel, built by Baccio Pintelli for Sixtus IV., in 1473. These frescoes are still preserved, but they have little interest. Cosimo, unable to rival his competitors in art, determined to make his productions at least rich; and he loaded his figures with gold and ultramarine, an artifice, says Vasari, which was so successful, that the Pope awarded to Cosimo the promised prize.

His best work is the fresco in the chapel in Sant' Ambrogio, at Florence; it represents the removal of a miracle-working Chalice from the Church to the Bishop's Palace, the Abbess and Nuns follow the procession; but the composition consists chiefly of spectators; among these are some dignified male figures, and pleasing female heads. Rumohr professes to have read 1456 as the date of this picture, a very early year.

*Works.* Rome, Sistine Chapel, the Sermon on the Mount (the landscape,

according to Vasari, is by his pupil Piero di Cosimo); the Last Supper; Pharaoh and his host in the Red Sea; Moses receiving the Tables of the Law; and the Golden Calf. Florence, Sant' Ambrogio, the removal of the Chalice; also an altar-piece: Santa Maria Maddalena de' Pazzi, the Coronation of the Virgin: Academy, Santa Barbara, and other Saints. Berlin Gallery, the Coronation of the Virgin; the Virgin and Child enthroned, with Angels and Saints; and two other sacred subjects. Louvre, the Virgin and Child. (*Vasari, Rumohr, Gaye.*)

ROSSELLI, MATTEO, *b.* at Florence, Aug. 10, 1578, *d.* 1650. Tuscan School. The scholar of Gregorio Pagani and of Passignano; he studied also at Rome, the works of the great masters: he was of the same family as Cosimo Rosselli. Matteo was the son of Domenico Rosselli, and one of twenty-four children; their mother's name was Elena Coppi. "His Triumph of David, in the Pitti Palace," says Kugler, "is distinguished by a freshness of life and beauty which entitle it to be classed with the happiest of Domenichino's creations." Matteo particularly excelled in fresco, and was a good colourist; the style too of his figures is grand. Lanzi states that as an instructor he had few equals; he formed a numerous school. At Florence, in the church of Ognissanti, he painted the Crucifixion of St. Andrew: in San Gaetano, the Nativity: and in the Nunziata, several works. In the Louvre, is a picture of the Repose in Egypt; and the Triumph of David over Goliath. (*Baldinucci.*)

ROSSO, IL, or ROSSO DE' ROSSI, known also as GIOVAMBATTISTA DI JACOPO, *b.* at Florence about 1496; *d.* at Fontainebleau, 1541. Tuscan School. He studied, says Vasari, the Cartoons of Michelangelo, in his youth, but would not attach himself to any master. He

soon displayed an original boldness of manner, vigorous, grand, and graceful at the same time. Some of his earliest works were the Assumption of the Virgin at the Servi (1513), and the Sposalizio at San Lorenzo, still preserved. He painted also at Volterra; at Rome, in Santa Maria della Pace, and while here in 1527 was made prisoner by the Germans; at Perugia; Borgo San Sepolcro; Arezzo; Citta di Castello; and at Venice: but his works are uncommon in Italy, which he left when comparatively young, although 1496 appears to be some years too late for his birth. In 1530 Rosso entered the service of Francis I. of France, with an annual salary of 400 crowns, and a house in Paris for his residence, but he lived almost exclusively in Fontainebleau, where he was employed by Francis to decorate the new palace with paintings and stuccoes: many of these works were destroyed by his rival Primaticcio, and replaced by him with his own works: a few of Rosso's frescoes, however, illustrating the life of Francis, still remain: they were lately restored by the orders of Louis Philippe. His easel pictures are very scarce. In the Louvre is a representation of the Entombment by Rosso, in his later mannered style; it is especially defective in colour, in which Rosso never excelled; the carnations are red, chalky and gray, and the heads uniformly antique, cold, and mannered. The "Rival Songs of the Muses and the Pierides," in the Louvre, now attributed upon good authority to Rosso, is in his earlier and superior manner; it is engraved by Enea Vico as Rosso's; Felibien had given it the name of Perino del Vaga. In the Pitti palace there is a Madonna and Saints; and in the Berlin Gallery a representation of the four seasons by Il Rosso. He executed several miniatures for Francis I., and prepared, says Vasari, a work

of anatomical drawings for publication. Though Rosso's works are scarce, prints after them are not uncommon, though chiefly by himself and his own scholars of the so-called School of Fontainebleau, of which Rosso was the founder. Its peculiarly mannered figures, especially in the proportions, belong perhaps more to Rosso's successor, Primaticcio, who was an imitator of Parmigiano. Rosso's end was miserable; living in the greatest favour with the King, and more like a prince than an artist, he poisoned himself in the prime of life, in 1541, according to one report, out of jealousy of Primaticcio, but, according to Vasari, out of remorse and despair, from having accused of theft and put to the torture his friend and assistant Francesco Pellegrini, who proved to be innocent. Francis and the whole court were greatly distressed at the event. Rosso was a man of magnificent presence; he was called Rosso from his red hair: he was architect as well as painter, and had the whole superintendence of the construction of the new palace at Fontainebleau. (*Vasari.*)

ROTARI, IL CONTE PIETRO, *b.* at Verona, 1707, *d.* at St. Petersburg, 1762. Venetian School. He was the scholar of Antonio Balestra at Verona, and studied afterwards some time under Trevisani in Rome, and with Solimena in Naples. He is one of the examples not very rare in the eighteenth century, of a painter succeeding rather through the deficiencies of others than by his own absolute virtues. He was extremely mannered, but displayed considerable grace and much general technical ability, except in the department of colouring, in which he wholly failed. He was much employed in Germany, especially in Dresden, Vienna, and Munich; and he settled finally in St. Petersburg, where he was a great favourite with the Empress Catherine II.

His works are not common in Italy. He etched a few plates. (*Lanzi.*)

RUSTICI, FRANCESCO, called RUSTICHINO, *b.* at Siena, about 1600, *d.* 1625. Sienese School. The son of Cristoforo Rustici, a fresco and ornamental painter, an able follower of Michelangelo da Caravaggio; and a student of the Caracci and of Guido. He also excelled in torch lights in the style of Honthorst, the Gherardo della Notte of the Italians. At Siena, in the Madonna di Provenzano, the Annunciation is one of his master-pieces: some of his best works are also in the collections of the grand Duke of Tuscany, as the Death of the Magdalen; and in the Palazzo Borghese at Rome, St. Sebastian. (*Baldinucci.*)

SABBATINI, ANDREA, called ANDREA DA SALERNO, *b.* at Salerno about 1480, *d.* at Naples about 1545. Neapolitan School. Though one of the principal painters of Naples, little is known of Sabbatini. He was first the scholar of Raimo Epifanio at Naples, where he also studied the works of Silvestro Buono; his great guide was, however, the Assumption of the Virgin by Pietro Perugino in the cathedral of Naples. He was so engrossed by this picture that he determined about 1509-10 to set out for Perugia, and become one of Pietro's scholars. But in a road-side inn on the way he fell among some painters just arrived from Rome, and they spoke with such extraordinary praise of the "divine" Raphael and his "School of Athens," that Sabbatini changed his course and hastened to see the great works of Raphael, which at once dispelled all idea of seeking out Pietro. He became the devoted admirer and scholar of Raphael, and it is said a favourite, and an assistant of that great painter: he aided him in the Sibyls of the Chiesa della Pace.

After, however, working with Raphael for some time, seven years, says Dominici, Andrea was called home by the illness of his father, who died shortly after his arrival at Salerno, and from this time he settled in Naples, notwithstanding invitations from Raphael to return to Rome.

Sabbatini was an excellent fresco-painter, and had acquired much of the style of Raphael, so much so, that the Madonna of Santa Maria delle Grazie at Naples was commonly supposed to have been a work of the great Roman painter. True, however, to his first impressions, Sabbatini mastered only the style of Raphael's Florentine period. The Museo Borbonico, and the churches at Naples possess many pictures by him; highly-finished works, evincing a refined feeling, and they are distinguished by their beautiful drawing and delicate but warm colouring. The Adoration of the Kings, in the Studj Gallery, is a good example. His latest productions of his more influential time at Naples, are less careful, more in the ordinary Roman taste of Raphael's school, anatomically mannered; but they, too, are excellent in some respects, especially in the heads.

*Works.* Naples, the Adoration of the Kings; the Baptism of Christ; the Deposition from the Cross; the Assumption of the Virgin; subjects from the Life of San Placido; St. Martin dividing his mantle with the Devil; St. Nicholas of Mira; and others. Santa Maria delle Grazie, the Madonna and Child, with Saints adoring. (*Dominici.*)

SABBATINI, or SABADINI, LORENZO, called also, from his small stature, LORENZINO DA BOLOGNA, also LORENZINO DI TIZIANO, *b.* at Bologna, about 1530, *d.* at Rome, 1577. Bolognese School. He was the scholar of Titian, and studied also in Florence, where he assisted Vasari in 1566; and in his second edition Vasari speaks in very

high terms of Lorenzino, though young and still living. After painting several excellent works for the churches of Bologna, in oil and in fresco, he went to Rome, where he studied and imitated with success the works of Raphael, especially his Holy Families. In his smaller pictures he imitated also the manner of Parmigiano and Correggio in colouring and light and shade. In Rome he painted in the Cappella Paolina, and also in the Sala Regia in the Vatican, and he was appointed in 1575, by Gregory XIII., superintendant of the decorations of that palace; an office he held at his death. Lorenzino was one of the painters held up as a model by the Carracci. Agostino engraved some of his works. His most celebrated pictures in Bologna, are St. Michael, in San Giacomo Maggiore; and in the Academy, the Assumption of the Virgin; in which collection there are three other works by Lorenzino. The Galleries of Paris, Dresden, and Berlin, possess also specimens of Lorenzino's works. (*Malvasia, Baglione.*)

SACCHI, ANDREA, *b.* near Rome, 1598, *d.* 1661. Roman School. He received his first instruction from his father Benedetto Sacchi, and was afterwards the most distinguished of the scholars of Albani, whom he greatly surpassed. Sacchi's master-piece is considered his San Romualdo relating his Vision to five monks of his order, now in the Gallery of the Vatican, and it is reputed one of the four finest works in Rome; it contains some noble figures, and is extremely simple in its arrangement; the figures are all in white drapery, but the shadow cast by a large tree in the foreground breaks the uniformity of the figures, and admirably varies the sameness of the colour. The Miracle of St. Gregory in the same gallery, an early work, painted in 1624, is also a simple and

grand composition, in a fine style of design, and it has a luminous and harmonious effect of colour. This piece was executed in 1771 in mosaic for the altar of Gregory the Great in St. Peter's. Sacchi was dilatory, his works are comparatively rare, his execution was broad and slight, and his colouring subdued but harmonious; after Raphael he was perhaps the best colourist of the Roman School. His forms are grand and classical, yet perfectly natural. He was an enthusiastic admirer of Raphael, and endeavoured to uphold his school in opposition to the mannerism of the *Macchinisti*, then prevailing in Rome through the influence of Pietro da Cortona and Bernini. Sacchi was distinguished for his taste and theoretical knowledge, and formed a very popular school, Nicolas Poussin and Carlo Maratta were among his scholars; Sacchi recommended the Antinous as an example of normal proportion.

*Works.* Rome, San Carlo a' Catenari, the Death of St. Anne; San Giovanni in Laterano, subjects from the Life of John the Baptist; Barberini Palace, fresco of the Divine Wisdom; Sciarra Palace, Drunkenness of Noah; Borghese Gallery, Portrait (the so called school-master). Genoa, Pal. Prignole, Dædalus and Icarus. London, Grosvenor Gallery, St. Bruno; Collection of Mr. Rogers, Christ bearing his Cross. St. Petersburg, Venus leaving the Bath, &c. Vienna and Berlin, Drunkenness of Noah, &c. (*Passeri.*)

SALAI, ANDREA, called also ANDREA SALAINO, *b.* at Milan, about 1475. He was the favourite scholar of Leonardo da Vinci. He occasionally painted from the cartoons of his master, who also touched Salai's original works. He accompanied Leonardo in the year 1514 to Rome. Leonardo used Salai as a model as well as an assistant. His pictures are very rare. One of

his principal works is in the Brera at Milan, and represents the Madonna and Christ, to whom St. Peter delivers the keys. This picture is distinguished by its unconstrained action. After the manner of Leonardo da Vinci, Salai's carnations have usually a red, warm, and transparent tone, as in the picture of St. Anne with the Virgin and Child (the Virgin on the knees of St. Anne), in the Leuchtenberg Gallery, painted from the celebrated cartoon by Leonardo. The Brera contains three works by this painter. (*Lanzi.*)

SALERNO, ANDREA, DA. [SABBATINI.]

SALIMBENI, *Cav.* VENTURA, called BEVILACQUA, from his patron the Cardinal of that name, *b.* at Siena, 1557, *d.* 1613. Sieneſe School. The ſon and pupil of Arcangelo Salimbeni of Siena. He ſtudied the works of Correggio at Parma; and he executed ſeveral freſcoes at Rome. His deſign reſembles Barocci's, with the ſame rich colour and blended outline. Arcangelo and his ſon Ventura are conſidered by Lanzi as reformers of the Sieneſe School. Ventura painted occaſionally with his reputed half-brother Francesco Vanni; and Agostino Tassi painted ſome of his backgrounds. He etched a few plates. (*Baldinucci, Baglione.*)

SALIS, CARLO, *b.* at Verona, 1680, *d.* 1763. Venetian School. A ſcholar of Alessandro Marchesini, of Gioſſeſſo dal Sole at Bologna, and afterwards of Antonio Baleſtra at Venice, whom he imitated. There is an excellent altar-piece by Salis, at Bergamo, of San Vincenzo di Paola healing the ſick. (*Dal Pozzo, Lanzi.*)

SALMEGGIA, ENEA, called IL TALPINO, *b.* at Bergamo, *d.* Feb. 23, 1626. Venetian School. He was firſt inſtructed in the ſchool of the Campi at Cremona, and afterwards in that of the Procaccini at Milan. He reſided alſo ſome years at Rome, where he

devoted himſelf to the ſtudy of the works of Raphael. Count Tassi ſpeaks of Salmeggia as one of the principal painters of Bergamo and of his age. His pictures are remarkable for their ſimple dignity and beautiful reminiscences of Raphael. Salmeggia was the author of a work on *Human Proportion*, now loſt.

*Works.* Milan, church of the Paſſion, Chriſt's Agony in the Garden; and the Flagellation. Brera, the Depoſition; the Virgin and Child, with Saints Roch and others; and another ſimilar ſubject. Bergamo, Santa Maria Maggiore, the Adoration of the Magi, 1595. San Leonardo de' Padri Somaschi, the Depoſition from the Croſs. Sant Alessandro in Colonna, in the chapel of Santa Grata, Cardinal Cornaro, &c. Santa Marta, the Madonna enthroned, with San Domenico and other Saints. (*Tassi.*)

SALVI, GIAMBATTISTA, called IL SASSOFERRATO after his birth-place, *b.* July 11, 1605, *d.* at Rome, Auguſt 8, 1685. Roman School. He was the ſon and ſcholar of Tarquinio Salvi, and formed his ſtyle from the Carracceſchi, or the ſcholars of the Carracci; more particularly Domenichino. Sassoferato delighted eſpecially in Madonnas, whence his name "delle belle Madonne," moſtly ſimple heads or ſhort half-lengths, in which gentleneſs, humility, and ſimplicity predominate. He alſo copied freely from the great maſters, and painted from their drawings; as Guido, Barocci, or Raphael. His own pictures have no particular depth or variety of character, but are chiefly diſtinguiſhed for their careful finiſh, and uniform pious reſignation, combined with great ſweetneſs, yet on the whole they are ſeldom free from ſentimentality; their colouring, from a want of harmony or tone, or too great a mixture of white, though poſitive in tint, is commonly cold. The pictures



attributed to Sassoferrato are numerous in the great European Galleries, but some of them are probably by his father Tarquinio Salvi, and more are copies from his own works. His works are generally small, the largest is the altar-piece in the cathedral of Montefiascone. The Madonna del Rosario, in Santa Sabina at Rome, is considered one of his master-pieces; there are also fine specimens in the Louvre, at Berlin, at Dresden, and in Devonshire House and Luton House in England. (*Lanzi.*)

SALVIATI, FRANCESCO ROSSI DEL, called CECCHINO DEL SALVIATI, from the name of the Cardinal, his patron, *b.* at Florence, 1510, *d.* at Rome, November 11, 1563. Tuscan School. He studied under Giuliano Bugiardini, Raffaello da Brescia, and with Baccio Bandinelli, when he contracted a lasting friendship with his fellow scholar, Vasari. Salviati possessed the same facility of execution as his friend Vasari: they studied also with Andrea del Sarto; and Michelangelo, that master's great model, was also theirs: Salviati belongs to the anatomical school of *Mannerists*. He painted in many cities of Italy, and in France, in the time of Henry II., but chiefly in Rome and Florence: in the former city chiefly for Cardinal Salviati. Many of his compositions were on a large scale, and his friend Vasari considered them among the best of their time; he decorated also one of the great saloons of the Palazzo Vecchio at Florence, with subjects from ancient Roman history. He was a good portrait-painter. The Deposition from the Cross was a favourite subject with him; and he painted several Holy Families. He completed the great altar-piece of the Chigi Chapel in Santa Maria del Popolo, at Rome, left unfinished by Sebastiano del Piombo. In the Berlin Gallery is a picture of Cupid and Psyche; and

another of the Baptist in the Wilderness. And in the Louvre is the Incrudelity of St. Thomas, by Salviati. (*Vasari.*)

SAMACCHINI, ORAZIO, *b.* at Bologna, 1532, *d.* 1577. Bolognese School. He was a scholar of Pellegrino Tibaldi, and an imitator of Correggio and Parmigiano. He was one of those employed by Pius IV. to decorate the Sala Regia, at Rome, but finding want of harmony in the prevailing styles of Rome and his own peculiar taste, he returned soon to Bologna, where his best works are chiefly to be found, as in San Giacomo Maggiore, the Purification of the Virgin, engraved by Agostino Carracci: and others in the Academy, the Certosa, and the Trinità. In the cathedral of Parma, he completed some unfinished works of Parmigiano's. And among his best works also is the ceiling of Sant' Abondio in Cremona. (*Lanzi.*)

SAMMARTINO, MARCO, *living* in 1680. Bolognese School. A Neapolitan, and one of the best Italian painters of landscapes, which he also ornamented with excellent and appropriate figures. His works are chiefly in the galleries of Venice, Rimini, and Bologna. Two of his principal pieces are the Baptism of Constantine in the cathedral at Rimini; and the Preaching in the Wilderness, by San Vincenzo, at SS. Giovanni e Paolo, at Venice. Sammartino has also etched many plates. He is the Sanmarchi mentioned by Malvasia and others. (*Lanzi.*)

SANGALLO, BASTIANO DI, called ARISTOTELE, *b.* at Florence, 1491, *d.* May 31, 1551. Florentine School. A scholar for a short time of Pietro Perugino, but he soon adopted the style of Michelangelo. He is mentioned by Vasari as one of those who made a small copy of the celebrated Cartoon of Pisa, executed by Michelangelo at Florence in

1506. Sangallo acquired his name of Aristotle from the learned manner in which he spoke of the anatomy, &c., of this great work. In 1542, by the advice of Vasari, he copied his drawing in oils, in light and shade, and it was sent by Paolo Giovio to Francis I. Sangallo was an architect, and paid great attention to perspective; he was also a good portrait-painter, but devoted his time chiefly to architecture and decoration, for theatres, &c. (*Vasari*.)

SAN GIMIGNANO, VINCENZIO DA, *d.* young at San Gimignano, about 1530. His family name was Tamagni. Roman School. An assistant and imitator of Raphael, who employed him in the Loggie of the Vatican, and had a high opinion of Vincenzo's abilities. In 1527 he returned to his native place and executed some altar-pieces for the churches there. In Sant' Agostino, and San Girolamo, are still some of his works; and the Gallery of Dresden possesses a Madonna by him. (*Vasari*.)

SAN GIORGIO, EUSEBIO DI, *b.* about 1478, *d.* about 1550. Umbrian School. The scholar of Pietro Perugino. Few of the works of this painter are known. According to Lanzi, he resembled his master in design, but his colouring was feeble. There is an altar-piece by him in the Franciscan Church of Matelica, with various Saints, painted in 1512, which displays his powers successfully. He was more fortunate in his colouring, says Lanzi, in the Adoration of the Kings, in Sant' Agostino at Perugia. Kugler mentions two frescoes in the cloisters of San Damiano at Assisi, an Annunciation, and St. Francis receiving the Stigmata (1507), as works "finely understood, and full of life and grand effect." (*Pascoli*.)

SAN SEVERINO, LORENZO DI, painted in 1416. Umbrian School. Lorenzo, of whom little is known, was

the contemporary of Gentile da Fabriano, and he and his brother Jacopo executed some frescoes in the oratory of John the Baptist in Urbino, which are in part still preserved. These frescoes, notwithstanding the defects of the *quattrocento*, have considerable merit: they are inscribed *Anno Domini, MCCCXVI. De XVIII. Julii. Laurentius de Santo Severino et Jacobus Frater ejus hoc opus fecerunt*. The National Gallery possesses a superior work of this painter; it was formerly the altar-piece of Santa Lucia in Fabriano, and represents the Madonna and Child with St. Catherine of Siena receiving the Ring, and St. Domenic and other Saints, and a glory of Angels above. The drawing is hard and incorrect, and the figures are on a gold ground; but there is much fine expression, and some good modelling in several of the heads. It is marked *Laurentius II. Severinas Pisit. (Passavant.)*

SANTACROCE, FRANCESCO RIZZO DA, of the territory of Bergamo, *living* from 1507 to 1541. Venetian School. He went early to Venice, and became the scholar of Giovanni Bellini, or, according to Tassi, of Vittore Carpaccio. His works are distinguished by a delicate execution, and a pleasing expression: they retain the better characteristics of the early Venetian School, with some indications of its completer development.

*Works.* Venice, Murano, Santa Maria degli Angeli, the Madonna and Saints: San Cristoforo, San Niccolo da Tolentino: at the Dominicans, the Resurrection of Christ. Berlin Museum, an Adoration of the Kings. (*Tassi, Zanetti*.)

SANTACROCE, GIROLAMO DA, painted from 1520 to about 1548. Venetian School. Scholar of Giovanni Bellini. In his early works he followed his master, and painted in a delicate and graceful manner; and at a later

period he became an imitator of Giorgione and Titian; but says Lanzi, in his small pictures generally, there is more of the Roman than the Venetian School. The works executed by this painter in the early Venetian style are so different from those executed in the more modern manner, says Zanetti, that they appear to be the works of different artists. The Madonna and Saints, in the Venetian Academy, is among the best of his later productions. His cabinet pictures, with small figures and landscapes, in which he greatly excelled, are highly spoken of by Lanzi. His Martyrdom of San Lorenzo, in San Francesco della Vigna, is taken chiefly from Marcantonio's print after Baccio Bandinelli.

*Works.* Venice, San Geminiano, the Last Supper: San Martino, the same subject (1548): San Francesco della Vigna, Martyrdom of San Lorenzo: Manfrini Gallery, an Adoration of the Kings: Academy, a Madonna with Saints. Naples, Studj Gallery, the Martyrdom of San Lorenzo. Padua, church of San Francesco, the History of the Virgin. Berlin Gallery, the Birth of Christ; the Martyrdom of St. Sebastian; the Coronation of the Virgin; and two other sacred subjects. (*Zanetti.*)

SANTAFEDE, FABRIZIO, *b.* at Naples, about 1560, *d.* 1634. Neapolitan School. He was the son and scholar of Francesco Santafede, one of the ablest followers of Andrea Sabbatini. Fabrizio distinguished himself at the age of thirteen, says Dominici; by a visit to Lombardy and Venice, he much improved himself in colour, and he studied for two years in Rome, and for some time in Florence, where he was chiefly attracted by the works of Andrea del Sarto. He was one of those painters who obtained a great reputation rather by the absence of any great defects than by any peculiar

merit; his works were eclectic and academic, and, as nearly all such chiefly mechanical works must be, were conspicuous for their material qualities only, being altogether wanting in sentiment or originality.

Naples abounded with the works of Santafede, and his pictures were held in the highest esteem even by the populace; the house of Niccola Balsamo was spared by the rioters of 1647, solely from the circumstance of its containing some frescoes by Santafede. One of his principal works, is the Assumption and Coronation of the Virgin, in Santa Maria la Nuova, sometimes attributed to Titian, on account of the brilliancy of its colouring. Santafede was also a poet, an antiquary, and well versed in history; he formed a distinguished collection of antiquities in his house in Naples. In the Studj Gallery, are a Holy Family; and two pictures of the Virgin in glory, and enthroned. (*Dominici.*)

SANTI, GIOVANNI, called also SANZIO, the father of Raphael, *b.* at Urbino, *d.* Aug. 1, 1494. Umbrian School. His models, if not his masters, were apparently Andrea Mantegna, Piero della Francesca, and Melozzo da Forli. He painted many works in Urbino, in oil and in fresco, of which some still remain; in 1489 he was employed on the public decorations ordered to celebrate the marriage of the Duke Giudobaldo with Elizabeth Gonzaga. Giovanni belonged to the better *Quattrocentisti*; his compositions nearly exclusively Madonnas, are symmetrical, and somewhat resemble in execution the works of Francia and Perugino, though dry and inferior in colour, and indicate by no means an obscure painter; his name has, however, been almost unknown till of late years; the immortal fame of the son having rendered that of the father comparatively obscure. Giovanni was also a

poet, a chronicle of the *Gesta gloriose del Duca Federigo d'Urbino*, in rhyme, at great length, is preserved in the Vatican Library: it is published in part in Passavant's *Life of Raphael*.

*Works.* Urbino, Oratorio di San Sebastiano, the Martyrdom of that Saint: in the church of the Franciscans, the Madonna and Child enthroned, with various Saints, painted for the Buffi family, in 1489, and probably Giovanni's master-piece. Convent of Montefiorentino, the Madonna and Child enthroned, with Saints (1489). Cagli, church of the Dominicans, also the Virgin enthroned and crowned, with various Saints (fresco). Fano, the Visitation of the Virgin, several small figures, an early work, marked—*Johannes. Santis. Di. Urbino. pinxit*: in Santa Croce, Virgin enthroned, &c. Pesaro, San Bartolo, St. Jerome (*tempera*). Montefiore, Hospital, Virgin enthroned, &c., with Saints adoring. Church of Gradara, the Madonna enthroned, &c. (1484.) Milan, Brera, the Annunciation. Berlin Gallery, Virgin enthroned, with Saints. (*Pungileoni, Passavant.*)

SANTI, RAFFAELLO. [RAPHAEL.]

SARACENO, CARLO, called also CARLO VENEZIANO, *b.* 1585, *d.* about 1625. Venetian School. He studied under Mariani, but imitated afterwards the works of Michelangelo da Caravaggio; the influence, however, of the Venetian School was preserved in his colouring, more than is common with Caravaggio's followers. He painted much in Rome, in oil and in fresco. In the Sciarra Gallery is a copy of Raphael's Transfiguration, by Saraceno. He etched a few plates.

*Works.* Rome, Santa Maria dell' Anima, the Miracle of San Bennone; the Martyrdom of San Lamberto: in the hall of the Quirinal Palace, some frescoes. Vienna, Judith with the

head of Holophernes. Castle Howard, the Death of the Virgin.

SARTO, ANDREA DEL, *b.* at Florence, 1488, *d.* 1530. Tuscan School. His family name is said to have been Vannucchi, he was called Del Sarto from the occupation of his father, Agnolo, who was a tailor. Andrea was in his eighth year placed with a goldsmith, but eventually decided on painting; and he became first the scholar of Gio. Barile, then of Piero di Cosimo, and afterwards a follower of Michelangelo. His early works, as those of the Scalzo, notwithstanding his precocity, are dry and severe, and display some of the peculiarities of Piero, and the *quattrocentismo*; as is the case in his small pictures, with landscape backgrounds. He studied the frescoes of Masaccio and of Ghirlandajo; and the cartoons of Leonardo da Vinci and Michelangelo, exhibited in Florence, in 1506, when he became a decided imitator of the last: indeed, says Vasari, he distinguished himself above all the other students of these celebrated works. He now left Piero, tired of his eccentricities, and took apartments in partnership with Franciabigio; they painted together, and Andrea appears to have derived some benefit from the partnership. Franciabigio was the scholar of Albertinelli, the partner of Il Frate; and the works of Fra Bartolomeo also seem in some respects, as in the colouring and light and shade, and in the breadth of the draperies, to have been Andrea's models; but he remained greatly inferior to that master in elevation of conception, and spirituality of feeling. Having earned a great reputation by his numerous works in Florence, in the Annunziata, and elsewhere, he was invited by Francis I. to France, in 1518, whither he went, with his scholar Andrea Sguazzella, and one of his first works in France was Henry II., as an infant.

In the following year, however, leaving his scholar, Andrea returned to Florence to fetch his wife, and Francis entrusted him with a considerable sum of money to purchase works of art with. Whether from a want of principle on his own part, or through the inducement of his wife, a celebrated beauty, of indifferent character, and with whom he was not happy, Andrea squandered the King's money and never returned to France.

The pictures of Andrea are generally characterised by a simple cheerfulness, and indicate little of that resigned sentiment which constituted the chief element of the style of some of his immediate predecessors. The expression of his female heads is natural and graceful, of a purely individual character, his wife, Lucrezia di Baccio del Fede (a widow), being his model on most occasions. Vasari complains of her ill treatment of Andrea's scholars; he was himself one. Andrea's draperies are ample and flowing, and he displays great softness and delicacy in the modelling of his forms; his colouring is powerful, and many of his pictures are enriched with landscape backgrounds. Those executed by him at a later period are of unequal merit, and not free from mannerism. He copied and imitated the works of other great masters with an extraordinary accuracy; Vasari relates, as an instance, that Giulio Romano, who had assisted Raphael in painting the Portrait of Leo X. and the two Cardinals, when showing, at Mantua, the copy of this work made by Andrea, pointed it out with pride as the original picture; and he showed Vasari, in proof, "the very touches of the pencil that he himself had made," and could not be convinced that he was looking at a copy until Vasari pointed out to him the private mark (the name) of Andrea del Sarto behind the picture.

Giulio observed that he did not admire the picture the less; he thought it a more interesting work, as showing that one great master could so perfectly imitate another.

Andrea was one of the most celebrated of the Italian painters of the best period of the sixteenth century, but is better known for his oil paintings (especially his Holy Families) than his frescoes; though the five large frescoes representing the History of San Filippo Benizi, the founder of the order in the smaller court of the convent of the Servi, the Santissima Annunziata, at Florence, are among his finest works, they were executed almost gratuitously in 1509-10. He seems to have received remarkably little for all his works, except when at the Court of Francis; those of the Annunziata, however, are among his earliest, and yet they acquired him the name of *Andrea senza errori*.

Another very celebrated composition, his best fresco, is the Holy Family in Repose, known as the "Madonna del Sacco" (from the circumstance of Joseph leaning against a sack in it), in the great court of the same convent, in the lunette over the entrance, painted in 1525. The Last Supper, in the refectory of the old monastery of San Salvi, near Florence, is also one of Andrea's master-pieces, for colour, form, and character.

Andrea was such a master of fresco, that he obviated the necessity of retouching when dry, which gives his works the appearance of having been finished in a day. His easel pictures are numerous, but are chiefly Holy Families. An Annunciation in the Pitti Palace displays more sentiment than is usual in his works, and is somewhat in the style of Francia: and an altar-piece, in the same palace, called the Disputa della Santissima Trinità, exhibits more the sensuous develop-

ment of the Venetian School. Andrea caught the peculiarities of most schools, without being engrossed by any; he gives indications of the Roman, Venetian, Lombard, and Florentine; and he has adopted figures from Albrecht Dürer. He visited Rome for a short time.

There are two biographies of him, an Italian and a German, by Biadi, and by Reumont.

*Works.* Florence, frescoes in the court of the Compagnia dello Scalzo, representing the History of the Baptist (1514); the Baptism of Christ, the Preaching of John (1515), and the Baptism of the People (1516), are comparatively early works; the others were executed at a later period, after his return from France, 1520–24; the Birth of John the Baptist in 1526. In the court of the Santissima Annunziata, the five subjects from the History of San Filippo Benizi; the Birth of the Virgin; and an Adoration of the Kings: in the great court of the same convent, the celebrated Madonna del Sacco: in the refectory of the convent of San Salvi, the Last Supper: Pitti Palace, two pictures of the Annunciation, and the Disputa della Santissima Trinità: Uffizj, the Madonna di San Francesco, or *delle arpie*, his most celebrated easel picture (1517). Naples, Museo Borbonico, the copy of Raphael's Leo X. and the Cardinals (1524). Rome, the Borghese Gallery, several works. Berlin Gallery, the Madonna enthroned, with Saints (1518); the Portrait of Lucrezia del Fede (his wife), and two other works. Louvre, La Carità (1518), and two Holy Families. London, National Gallery, a Holy Family. (*Vasari.*)

SASSOFERRATO. [SALVI.]

SAVOLDO, GIOVANNI GIROLAMO, of Brescia, called sometimes GIROLAMO BRESCIANO, living 1540. Venetian School. He was an imitator of Giorgione and Titian, and displays great

delicacy of execution and a rich colouring. His paintings are rare: he was of a noble family, and practised the art solely for his pleasure; he presented his works to the churches and convents of Venice.

*Works.* Florence, Uffizj, the Transfiguration. Venice, Manfrini Gallery, an Adoration of the Shepherds, and two Hermits: Pesaro, church of the Dominicans, Christ in glory, with Saints adoring. Berlin Gallery, a female figure. Louvre, a man's Portrait. (*Lanzi.*)

SCARAMUCCIA, LUIGI, called IL PERUGINO, *b.* at Perugia, 1616; *d.* at Milan, 1680. Roman School. He was a scholar first of his father Gio. Antonio, then of Guido Reni, and became a successful imitator of that master. He painted several pictures for the public buildings in Perugia, in Milan, and in Bologna, where in the Palazzo Pubblico is a picture by him of the Coronation of Charles the Fifth. His master-piece is considered the Presentation in the Temple, in the church of the Filippines at Perugia. There are a few etchings by Scaramuccia; and in 1674 he published in Pavia a treatise on his art: *Le Finezze de Pinelli Italiani ammirate e studiate da Girupeno* (Perugino), &c. (*Pascoli, Lanzi.*)

SCARSELLA, IPPOLITO, called LO SCARSELLINO, to distinguish him from his father Sigismondo Scarsella, a scholar of Paul Veronese, *b.* at Ferrara, 1551; *d.* 1621. Ferrarese School. He studied first under his father, then with Giacomo Bassano, and spent six years in Venice, studying the works of Paul Veronese and other great Venetians. His works are much esteemed, and he is called the Paolo of Ferrara, which city abounded with his pictures in public and private. Two of the principal are the Assumption of the Virgin, and the Marriage at Cana, at the Bene-

dictines: in San Giovanni Decollato, John the Baptist; and a *Noli me tangere*, in San Niccolò. The Brera at Milan possesses a Virgin in glory, with Saints; and there is a Christ with the Disciples at Emmaus, in the Bridge-water Gallery, by Scarsellino. He was also a good portrait-painter. (*Baruffaldi, Lanzi.*)

SCHEDONE, BARTOLOMEO, *b.* at Modena, about 1580; *d.* at Parma, 1615. Lombard School. Malvasia includes him among the scholars of the Carracci, but his pictures have little affinity with the characteristics of that school. The works of Correggio appear to have been his engrossing models: he was a most decided imitator of that master; but there are a sharpness and solidity peculiar to Schedone which form an unfavourable contrast with the more delicate and refined style of Correggio. Schedone is more pleasing in his naturalistic works or those which are characterised by a more direct imitation of nature, and which display less of the influence of Correggio: he enjoyed a great reputation during his lifetime, and was said by his admirers to have combined Raphael and Correggio. The Studj Gallery at Naples contains many good works by Schedone. He was an excellent portrait-painter. Schedone dwelt the latter part of his life at Parma, where he was principal painter to Duke Ranuccio: his early death is said to have been caused by vexation at his losses at play.

*Works.* Parma, in the Academy, a Pietà: Modena, cathedral, San Geminiano, Raising the Dead Child: in the Palazzo Pubblico, frescoes of the History of Coriolanus (1604). Naples, Studj Gallery, two Holy Families; the Virgin in glory; the Tribute Money; Christ presented to the people; St. Cecilia; other Saints; and several portraits. Munich, a Repose; the Magdalen; Lot and his daughters. Dresden,

Holy Family; the Repose in Egypt. Berlin Gallery, a Madonna and Child. Louvre, a Holy Family; Deposition from the Cross; the Entombment. (*Tiraboschi.*)

SCHIAVONE, ANDREA, *b.* at Sebenico in Dalmatia, 1522; *d.* 1582. His family name, says Zanetti, was Medola: Schiavone signifies the Slave. Venetian School. He studied the prints from Parmigiano, and the works of Giorgione and Titian; and was a good imitator of the last. His execution displays great power and freedom, his colouring is very fine, but his design, though light and elegant, is often incorrect, and his heads want expression. He lived in great poverty, and was compelled to work at a low price, for the cabinet-makers and others, for a mere sustenance, which led to a careless manner. Notwithstanding his poverty, Schiavone was held in high estimation in his time. Tintoretto is said to have thought so well of Schiavone's colouring, that he hung up one of his pictures in his own study as a guide to himself; and he used to say that every painter ought to do the same. He also excelled in heads of old men and females, though his drawing is very feeble. Tintoretto condemned Schiavone's drawing as much as he admired his colouring. Schiavone was sometimes driven to such extremities as to court the patronage of the Plasterers, who occasionally had the decorations under their control, and the painters were paid as ordinary journeymen. Ridolfi says his rough dress was against him. Though Schiavone could scarcely live by his labour, his despised works enriched those who possessed them after his death. He etched a few plates.

*Works.* Venice, in the library of St. Mark, or now Ducal Palace, the Dignity of the Priesthood; the Majesty of the Dukedom; and the Trophies of

War: San Rocco, the Eternal Father surrounded by Angels: San Sebastiano, Christ and the Disciples at Emmaus: the Academy, a Madonna, with Angels. Naples, Studj Gallery, Venus and Cupid. Florence, Pitti Palace, the Death of Abel. Vienna, Imperial Gallery, an Adoration of Shepherds; his own Portrait. Louvre, Head of John the Baptist. England, Bridgewater Gallery, Christ before Pilate: Stafford House, a Pietà: Burleigh House, the Marriage of St. Catherine; the Finding of Moses. (*Ridolfi*.)

SCHIAVONE, GREGORIO, painted about 1470. Paduan and Venetian Schools. A native also of Dalmatia, and a scholar of Francesco Squarcione. The pictures of Schiavone, says Lanzi, hold a middle place between those of Giovanni Bellini and his fellow-scholar Andrea Mantegna: they are ornamented with architecture, with fruits, and with joyous little cherubs. He signed his pictures occasionally—*opus Sclavonii Dalmatici Squarzonii S.*

SEBASTIANI, LAZZARO, lived about 1500–20. Venetian School. The scholar and imitator of Vittore Carpaccio. His works resemble in composition those of Carpaccio, but in his severer treatment of the subject, they display more resemblance to the style of Gentile Bellini: he is one of those painters who adhered to the *quattrocentismo*. Yet in 1508, he was elected with his master Carpaccio, and a Vittore di Mattio, to value the frescoes of Giorgione on the façade of the Fondaco de' Tedeschi. In the Academy at Venice is a Deposition from the Cross; and the picture, formerly in San Giovanni Evangelista, of the Miracle of the Holy Cross, in which a girl is restored to sight, &c. Vasari has made two of this painter, speaking of him as Lazzaro and Sebastiano, and as brothers of Carpaccio. (*Ridolfi*.)

SEMITECOLO, NICCOLO, painted

1367. Venetian School. In the Venetian Academy there is a great altarpiece, consisting of many compartments, representing the Coronation of the Virgin, and fourteen scenes from the Life of Christ. This work, says Kugler, corresponds most with the productions of Duccio, though without attaining his excellence; while the gold hatchings, the olive-brown complexions, and many a motive are still directly Byzantine. In the chapter library at Padua, are six pictures on panel, of the Life of St. Sebastian; the Virgin; and the Trinity, one of which is marked *Nicholetto Semitecolo da Venetia impense*. They are inferior, says Lanzi, to Giotto in form, but are equal to him in colour.

SEMOLEI. [FRANCO.]

SERMONETA, GIROLAMO SICIO-LANTE DA, living in 1572. Roman School. A scholar of Perino del Vaga; he endeavoured to adhere to the style of Raphael rather than that of his followers, and he was one of the ablest masters of the early degenerate period of the Roman School. He succeeded better in oil than in frescoes. His master-piece, says Lanzi, is the Virgin enthroned, with Saints, in the church of San Bartolomeo at Ancona. Among his better works at Rome are—the Martyrdom of Santa Lucia, in Santa Maria Maggiore; the Transfiguration, in *Ara Caeli*; and the Nativity, at Santa Maria della Pace. The frescoes in the Remigius Chapel, in San Luigi de' Francesi, are much mannered, says Kugler, who praises a Pietà by Sermoneta, lately in the gallery of Count A. Raczynski at Berlin. It was formerly in the Muti Chapel, in the church of the Santi Apostoli, at Rome. Sermoneta was a good portrait-painter. (*Baglione*.)

SERVANDONI, GIO. GERONIMO, b. at Florence, May 22, 1695, d. at Paris, January 19, 1766. Roman School.



Scholar of P. Panini. He painted landscapes, architectural ruins, and decorations for theatres. Servandoni was much employed in Portugal, and in France: he was one of the architects to Louis XV., and was elected a member of the French Academy. He also visited this country and Germany. In the Louvre is a picture of ancient ruins by him, painted for the Academy in 1731 as his reception piece.

SESTO, CESARE DA, sometimes called, from his birthplace near Milan, CESARE MILANESE, *d.* about 1524. Milanese School. Scholar of Leonardo da Vinci. The early works of this painter resemble those of his master; they are simply and beautifully painted, and the expression of his heads, in accordance with his school, is mild and unaffected. He subsequently studied under Raphael at Rome, and adopted some of the peculiarities of the Roman School. One of the largest pictures he executed at this period, formerly in a church of Messina, now in the Studj Gallery in the Museo Borbonico at Naples, shows the combined influences of the schools: it represents an Adoration of the Kings; the Madonna and Child are after Leonardo, the other figures after Raphael. Cesare was one of Lomazzo's heroes, who says of him that he never allowed a work to pass from his hands that was not perfect. Like Gaudenzio Ferrari, Cesare da Sesto was excellent in *cangianti*, or shot-colours. His masterpiece is considered San Rocco, painted for the church of that saint at Milan, but now in the Melzi collection at Milan.

*Works.* Milan, Brera, Virgin and Child; Virgin and Child, with Saints; and a portrait: Ambrosian Library, the Head of an old Man: in the Palazzo Scotti, a Baptism of Christ (the landscape is by Bernazzano). Venice, Manfrini Gallery, two Madonnas, one painted in the Roman, the other in the

Milanese style. Naples, Museo Borbonico, a Madonna, with Saints. (*Lomazzo, Lanzi.*)

SGUAZZELLA, ANDREA, painted in 1519-37. Tuscan School. A scholar and imitator, and assistant of Andrea del Sarto, with whom he visited France. He remained some time in France after Andrea's return, and was much patronised by the Court of Francis I. In the Louvre there is an Entombment by him. (*Vasari.*)

SIENA, GUIDO DA, painted 1221. Sienese School. The oldest known painter of this school. There is a large picture of the Madonna by Guido in the convent church of San Domenico at Siena, with a Latin inscription and the date 1221, and it is assumed to be the oldest Sienese picture. Quite Greek in its technical qualities, says Rumohr, it is as much beyond the meagre Byzantine types as it is inferior to the full round forms of Cimabue. The attitude of the Virgin is certainly dignified, that of the Child, small but not without grace of expression, is purely conventional, with its hand in the act of benediction, and with the Latin position of the fingers, a circumstance almost of itself sufficient to show the absence of Greek influence. The inscription is—

“Me Guido De Senis Diebus Depinxit Amenis

Quem Christus Lenis Nullis Velit Angere Penis.”

(*Rumohr, Rosini.*)

SIENA, MATTEO DI GIOVANNI DA, painted from 1462 to 1491. Sienese School. According to Lanzi this painter was called the Masaccio of his school, as his works form the transition from the old to the new manner of the fifteenth century; that is, from convention to individuality; the same transition that we see in the works of Benozzo Gozzoli in the Campo Santo at Pisa, as compared with those of his

immediate predecessors, Pietro di Puccio, and others. The productions of the Sienese painter are, however, though superior to any Sienese works of their time, very inferior to those of the great Florentine master; nor did he approach Bellini or Perugino, both his contemporaries. The draperies of Matteo are disposed with greater attention to nature than was customary at that period; and though his heads are not beautiful, says Lanzi, their expression is well varied; and he was attentive in indicating the muscles and marking the veins in his figures. His favourite subject seems to have been the Massacre of the Innocents; and this composition is his master-piece. He has repeated it several times: there are four such pictures now attributed to him, two at Siena, one at Naples, and one at Schleissheim. Kugler describes the composition as very mannered, with few features of real power, and for the most part in an exaggerated style. Matteo resided some time at Naples, about 1468, and was one of the first to lead the Neapolitan School to attempt a less antiquated style. Dominici compares his works with those of Lo Zingaro. Lanzi remarks that Matteo really invented the marble *chiaroscuro* or painting, by using various coloured marbles for the different portions of the figures, &c. He thus executed a portion of the pavement in the cathedral at Siena, in which he again introduced his favourite subject, the Slaughter of the Innocents.

There was another Matteo da Siena, called Matteino, who painted chiefly landscapes, and died at Rome in the Pontificate of Sisto V. about 1588.

*Works.* Naples, the Studj Gallery, the Massacre of the Innocents, from the church of Santa Caterina a Formello. Siena, Sant' Agostino, the same subject (1464); and again in Santa

Maria de' Servi (1491): San Domenico, the Madonna and Child, with St. Barbara and other Saints, and a Dead Christ in a lunette above (1479): *La Concezzione*, the Coronation of the Virgin. Bèrlin Gallery, two small pictures in *tempera*, of the Virgin and Child, with Saints.

SIENA, UGOLINO DA, *d.* old at Siena, 1339. Sienese School. One of the earliest of the Tuscan painters, and who adhered to the old Byzantine type. Vasari does not mention his master, but notices his celebrated work, the large altar-piece of the church of Santa Croce, afterwards removed to the dormitory of the convent, and eventually sold, and it came in part into the possession of Young Ottley. This is the only authentic work of Ugolino now known. Waagen describes some of the compartments, in which are represented half-length figures of saints, and seven small scenes from the Passion, from the Last Supper to the Resurrection, forming the *Predella* pictures. The style of these portions constitutes the transition between the severer manner of Duccio, inclining to the Byzantine, and the softer, more agreeable manner of Simone Memmi: all are on a gold ground. In the male saints the Byzantine element is most discernible, long and hard in features and in drapery; while, especially in the scenes of the Passion, the forms are fuller, there is freer action, and a much gayer treatment of colour than is common in Byzantine works, more resembling the light *tempera* of Giotto. On one of the compartments of the *Predella* is inscribed *Ugolinus de Senis me pinxit*.

SIGNORELLI, LUCA, called, also, LUCA DA CORTONA, *b.* at Cortona about 1441, *d.* at Arezzo after 1524. Tuscan School. This great painter, the most distinguished of his time, was the son of Egidio Signorelli, and a scholar of

Piero della Francesca: his earliest works are at Arezzo, and date from 1472; he then painted at Città di Castello, in Perugia, and in 1484 in Rome, in the Sistine Chapel. He gained rapid distinction, was made a citizen of Città di Castello, and in 1488 became one of the supreme magistrates of his native place, Cortona. In 1499 he received the commission for his greatest works, the frescoes of the cathedral of Orvieto, completed about 1503. Loaded with honours, he retired to Arezzo in his old age, where, says Vasari, he lived more after the manner of a nobleman than of an artist.

Luca Signorelli's works fill a very important place in the history of art; he was one of the first to apply a knowledge of anatomy to painting; and a severe and noble drawing of the nude distinguishes his greater works, those especially at Orvieto, where he has had recourse to foreshortening with an unprecedented boldness and intelligence. Whether in the representation of vehement action and passion, or in the scenes of beatitude and tranquillity, he displays a powerful and dramatic conception of character. His colouring was inferior. In his draperies Signorelli exhibits great excellence; and in his single figures a thorough appreciation of the antique. His peculiar powers are best developed in the extensive frescoes of the chapel of the Madonna di San Brizzio, in the cathedral at Orvieto. Here Luca completed the works commenced by Fra Giovanni da Fiesole, in 1447. They represent the History of Antichrist, the Resurrection of the Dead, Hell, and Paradise. On April 5, 1499, Luca undertook the completion of the ceiling for two hundred ducats, and the painting on the walls for six hundred ducats, besides free lodging, and two measures of wine, with two quarters of corn, every month. These works are of

surprising power, and already, Vasari tells us, that Michelangelo imitated in his own great work, in the Sistine Chapel, the angels and demons, and the mode of treatment here adopted by Luca Signorelli in Orvieto. The style of form, too, bears much resemblance to that of Michelangelo, and these frescoes were completed at least two years before Michelangelo exhibited his celebrated "Cartoon of Pisa" to the Florentines, in 1506. The lower part of the walls is occupied by decorative subjects, in chiaroscuro, with circular pictures of the great poets who have treated of the life after death—Hesiod, Ovid, Virgil, Claudian, and Dante; and with small representations of a mythological and allegorical nature. These fine works are engraved in Della Valle's *Cathedral of Orvieto*. The great altar-piece in the chapel of Sant' Onofrio, in the cathedral of Perugia, an earlier work, painted in 1484, and representing the Madonna enthroned, with Saints, combines, says Kugler, in some portions a very harsh naturalism, as, for instance, in the figure of Sant' Onofrio, with a noble sentiment; as regards the whole execution, however, and the glow of colour, it may be considered a master-piece of this painter.

Francesco Signorelli, Luca's nephew, was also a distinguished painter; he was living in 1560. In the Palazzo Pubblico at Cortona, is a Madonna and Child, with Saints, by him.

*Works.* Rome, Sistine Chapel, Journey of Moses with Zippora, and other later events in the Life of Moses. Orvieto, the cathedral, frescoes in the chapel of the Madonna di San Brizzio: in the sacristy, a Magdalen, painted in 1504, and for which Signorelli received nineteen florins, about twenty-two shillings, but then worth perhaps nearly twenty times as much. Volterra, San Francesco, Virgin and Child, with

Saints (1491): cathedral, Annunciation (1491). Cortona, in the choir of the Duomo, a Pietà, with four subjects from the Life of Christ on the Predella (1502): Compagnia di San Niccolò, frescoes, the Virgin and Child, with Saints: Church of the Gesù, the Last Supper (1512): Citta di Castello Sant' Agostino, Adoration of the Magi (1493). Florence, the Uffizj, a Predella, with the Annunciazion; Adoration of the Shepherds; and Adoration of the Magi: Pitti Palace, Virgin and Child: Academy, the Virgin in glory, with Saints; and a Predella, with subjects from the Passion. Perugia, cathedral, in the chapel of Sant' Onofrio, the Madonna enthroned. Milan, Brera, the Virgin and Child; the Flagellation. Berlin Gallery, two side panels of an altar-piece, with figures of St. Christopher and other Saints, formerly in Sant' Agostino of Siena. Louvre, the Birth of the Virgin. (*Vasari, Della Valle.*)

SILVESTRO, DON, a Camaldolese monk of the convent of Santa Maria degli Angeli, Florence, living in 1410. Tuscan School. This artist was one of the most celebrated illuminators or miniature-painters of Italy. He was a *miniature*, a red-letter writer, or illuminator of missals, and with Don Lorenzo he executed some remarkable decorations for the choral books of his convent. Two of these, with the dates 1409 and 1410, are now, though much damaged, preserved in the Laurentian Library at Florence. A drawing of the Birth of John the Baptist, in the Liverpool Institution, brought to England by Young Ottley, is cut out of one of these books. Dr. Waagen notices several others by Don Silvestro, from these books, in Mr. Ottley's possession in 1835, consisting of *Lettres Historiées* and other decorations; especially a large initial, with the Death of the Virgin. They are superior to the

miniatures of their time; more beautiful in colour even than those of the school of the Van Eycks. Don Silvestro was held in such esteem among the brothers of his order, that his hands were severed from his body after death, and embalmed; they are now exhibited to visitors in the sacristy of the monastery. Vasari has placed these monks too early. (*Vasari, Waagen.*)

SIMONE, MAESTRO, *d.* at Naples about 1346. Neapolitan School, a scholar of Filippo Tesauro. He is considered by the Neapolitans to have been the rival of Giotto. Works of his are in the church of San Lorenzo; and in Santa Maria Coronata (or the Incoronata) is a Dead Christ. He is said to have painted also with Giotto in Santa Chiara, about 1325. Some of the Italian accounts state that Simone painted in oil; this is an error. Simone's son Francesco was the master of Colantonio del Fiore; there is a fresco of the Madonna enthroned, with the Trinity, in Santa Chiara, by Francesco. (*Dominici, D'Aloe.*)

SIRANI, ELISABETTA, *b.* at Bologna, January 8, 1638; *d.* August 28, 1665. Bolognese School. The daughter of Giovanni Andrea Sirani. According to the list of her works, in her own hand, published by Malvasia, she executed upwards of one hundred and sixty pictures and portraits, although she died (as was supposed of poison) at the early age of twenty-seven: the list extends over ten years only, from 1655 to 1665. Like her father, she was one of the most successful imitators of Guido's second manner. Several of her pictures are in the gallery of the Academy, and in the Zampieri, Caprara, and Zambeccari Palaces at Bologna; and in the Corsini, and Bolognetti Palaces at Rome. In the church of the Certosa at Bologna, she represented the Baptism of Christ. The picture, formerly

in the church of San Leonardo, of St. Anthony kneeling before the Infant Christ, painted in 1662, and completely in Guido's second manner, is now in the Academy. Elisabetta's sisters, Barbara and Anna Maria, were also artists, and painted for the churches of Bologna. She appears to have formed a considerable female school; besides her sisters, Veronica Franchi, Vincenza Fabri, Lucrezia Scarfaglia, and Genevra Cantofoli, were all scholars of Elisabetta, and painted at Bologna. She was buried in the church of San Domenico in the same tomb as Guido Reni. She also etched a few plates. Malvasia, who speaks with extreme sorrow of the untimely death of this lady, has inserted her Portrait in the *Felsina Pittrice*. (*Malvasia, Lanzi.*)

SIRANI, GIO. ANDREA, *b.* at Bologna, Sept. 4, 1610, *d.* May 21, 1670. Bolognese School. Scholar of Cavendone and of Guido. He imitated the second manner of Guido in his early works: at a subsequent period, according to Lanzi, he adopted a more vigorous contrast in his lights and shadows. Sirani completed the large picture of St. Bruno, at the Certosa at Bologna, which had been commenced by Guido: he completed several other of Guido's unfinished works. Sirani etched a few plates.

*Works.* Bologna, sacristy of San Benedetto, the Crucifixion: San Giorgio, the Marriage of the Virgin: Certosa, the Repast with the Pharisee: Academy, the Presentation of the Virgin in the Temple; the Madonna della Concezione; and Sant' Antonio. Piacenza, in the cathedral, the twelve crucified Martyrs. (*Crespi.*)

SOGLIANI, GIOVANNI ANTONIO, *b.* at Florence about 1491, *d.* 1544. Tuscan School. Many years the scholar and the successful imitator of Lorenzo di Credi. He became also an imitator of Fra Bartolomeo, especially in

colouring. Vasari commends the careful execution, the animation of the heads, and the excellent colouring displayed in Sogliani's Crucifixion of Sant' Arcadio, painted in 1521, which he has noticed as one of his best works: it is now in the Medici Chapel in San Lorenzo, at Florence. His masterpiece is now considered the Last Supper, in Santa Maria del Fosso, in Anghiari. He executed several works for the cathedral of Pisa, which are still there; but owing to the dilatory manner in which he proceeded with his pictures for that cathedral, the authorities engaged Vasari to complete the series. Sogliani also completed an unfinished work of Andrea del Sarto's, at Pisa. In the Dominican convent at Florence is a good fresco by Sogliani. And according to Waagen, the Adoration of the Shepherds, at Apsley House, attributed to Perugino, is also a work of this painter. Sogliani was a quiet and devout character, and gave his countenances a mild and spiritual expression; his talents were best adapted to the representation of pleasing and graceful subjects, such as his Madonnas, in the Florentine Gallery. In the Berlin Gallery is an excellent copy of Lorenzo di Credi's Nativity by him. (*Vasari.*)

SOLARI, or SOLARIO, ANDREA, called DEL GOBBO, from the deformity of his brother Cristoforo: he is called also ANDREA MILANESE, *b.* about 1458, *living* 1509. Lombard School. He was a follower, and probably scholar, of Leonardo da Vinci, and was an admirable colourist: Vasari notices his Assumption of the Virgin, at Pavia, which, from what Vasari says of its completion being interrupted by Andrea's death, must have been his last work, and painted after his visit to France, 1507-9. Bottari attributed this picture to Correggio.

Lomazzo states that he was the

scholar of Gaudenzio Ferrari; which appears to be inconsistent with his time and with his style, which has little of the *cinquecento* character of form, but much of the school of Leonardo of Milan. Andrea was engaged at Gaillon, by Charles d'Amboise, in 1509, at the then high salary of 20 sous per day, worth about a pound sterling of our money.

*Works.* Pavia, in the new sacristy of the Certosa, the Assumption of the Virgin, with Saints, left unfinished by Andrea, and completed by Bernardino Campi. Paris, Louvre, Virgin and Child (la Vierge au Coussin vert), formerly attributed to Leonardo; collection of Count Pourtales, Virgin and Child (1507). The Portrait of Charles d'Amboise, Governor of Milan, to Louis XII., is also now attributed to this painter. Berlin Gallery, Christ bearing his Cross. (*Vasari, Mündler, Deville.*)

SOLARIO, ANTONIO, called Lo ZINGARO, the Gipsy; his father was a travelling smith; *b.* at Solario, in the Venetian State (?), or, according to Dominici, in Civita, in the Abruzzi, about 1382, *d.* at Naples, 1455. Neapolitan School. The story of Solario is somewhat similar to that of Quinten Metsys, the smith of Antwerp. He has been generally considered, from the statement of Dominici, to have been a Neapolitan; but Moschini discovered a picture in the possession of the Abbate Celotti, of Venice (engraved by Rosini), inscribed *Antonius de Solario, Venetus*. He appears to have been at first a smith, and worked in the house of Colantonio del Fiore, where he fell in love with the painter's daughter, and eventually turned painter himself in order to win her. He became accordingly for some years the scholar of Lippo Dalmasio, at Bologna; and he subsequently studied the works of the Vivarini, at Venice;

those of Galasso, in Ferrara; those of Lorenzo di Bicci, at Florence; and those of Vittore Pisanello and of Gentile da Fabriano, at Rome. He soon distinguished himself on his return to Naples, from which he had been absent nine or ten years, and was accepted with pride by Colantonio for a son-in-law.

Colantonio's daughter is represented in the picture of the Madonna enthroned, and surrounded by Saints, now in the Studj Gallery, at Naples. Solario was of a naturalist tendency; adopting art for its own sake, the traditional influence would be less in him than in the schoolmen; and accordingly we find, in some respects, much that is new in his treatment. His heads are full of life, quite individual in character, modern in costume, and he paid more attention probably to his landscape backgrounds than any of his contemporaries; there is much of the Van Eyck school in his works.

His principal work was executed in the court of the monastery of San Severino, at Naples; there are here twenty large frescoes, representing scenes from the Life of St. Benedict, but now much damaged and much painted over. They are "simple and very clever compositions," says Kugler, "with no very grand type of heads, but of delicate modelling and good colouring. They are particularly distinguished by the fine landscape backgrounds, a very rare accompaniment to Italian frescoes, and not to be found in such perfection elsewhere, at this early period." D'Aloe, who has lately (1846) published a monograph on these frescoes, illustrated with eighteen plates, speaks of them as the most beautiful and perfect works of their class in Italy.

The Neapolitans are proud of Solario, and it is possible that several of

the pictures now attributed to him are of a later date, and belong to some of his numerous scholars. In the Studj Gallery, in the Museo Borbonico, there are three pictures attributed to him; the most remarkable of them is the Madonna and Child enthroned, between Saints. The heads are life-like, and probably mostly portraits; the head of the Virgin is the Portrait of the Queen, Jeanne II. of Anjou, the figure behind St. Peter is the wife of the painter, and he has represented himself standing up behind the bishop, St. Asprenus. There are also in this gallery—the Virgin, with two Saints; and the Descent of the Holy Ghost. In San Lorenzo Maggiore, at Naples, is a picture of St. Francis giving the Rules of his Order. In the library of the convent of San Filippo Neri is a MS. of the Tragedies of Seneca, with Illuminations, attributed to Lo Zingaro. Some of the Neapolitan writers have assumed that he painted in oil, but this appears to have been an error. (*Dominici.*)

SOLE, GIO. GIOSEFFO DAL, *b.* at Bologna, 1654, *d.* 1719. Son of Antonio dal Sole, the landscape-painter, called, because he painted with his left hand, IL MONCHINO, DA' PAESI. Bolognese School. He studied under Domenico Canuti and Lorenzo Passignelli. He has been called the modern Guido, from a resemblance of his second manner to that of that master. He executed several great works in fresco, and painted much for private collections. He excelled in composition, in costume, in architecture, and in landscape. Of his landscapes (says Lanzi) the best specimens are—Evening, Night, and Morning, in the Casa Zappi, in Imola. His master-piece is a fresco in San Biagio, at Bologna: he painted also at Parma, Verona, Lucca, &c. There are a few etchings by Dal Sole.

SOLIMENA, FRANCESCO, called L'ABBATE CICCIO, *b.* at Nocera de' Pagani, Oct. 4, 1657, *d.* at Naples, April 5, 1747. Neapolitan School. He was the scholar of his father, Angelo Solimena, then studied with Francesco di Maria, and Giacomo del Po. After the death of Luca Giordano, Solimena was considered the ablest painter of his time. He possessed extraordinary facility of execution both in oil and fresco, and copied and imitated with accuracy the works of various masters. He sometimes imitated Pietro da Cortona, to whose school he more entirely belonged; sometimes Guido; and sometimes Carlo Maratta, Lanfranco, Luca Giordano, or Preti Calabrese. He painted not only historical subjects and portraits, but also landscapes, animals, and architecture. Solimena possessed such considerable technical powers, that these, with his love of imitation, or rather rivalry, of masters of reputation, led him into a mechanical style; and he was one of the most successful and influential of the *Machinists* of the eighteenth century, who confirmed the declining tendency of modern painting in Italy, which was reduced to a state of mere imitation and mechanical display, from which the purely technical rules and practical routine of academies will not revive it. His scholars were the last distinguished painters of Naples. Solimena's style was ornamental, a play of forms and colours, with which mind had little to do. He lived to a great age, acquired an unrivalled name in his time, and amassed an immense fortune. His works are very numerous, especially in Naples and at Monte Cassino, and are well known in prints: a few etchings exist by his own hand. The Last Supper, in the refectory of the Conventuali, at Assisi, is one of his greatest works. Vienna possesses several of his better works; and some are in the Dresden

Gallery. In the Louvre, is a picture of Adam and Eve in Paradise; and another of Heliodorus expelled from the Temple. (*Dominici, Lanzi.*)

SORRI, PIETRO, *b.* in the Sieneſe, 1556, *d.* 1622. Sieneſe School. He ſtudied firſt under Arcangelo Salimbeni, and afterwards at Florence, under Paſſignano, whoſe daughter he married. He alſo ſtudied with ſucceſs the works of Paul Veroneſe, and acquired many of the qualities of his ornamental ſtyle. His pictures are in the public buildings at Florence, in Pavia, Genoa, and at Piſa, where, in the cathedral, is the Conſecration of that Church; and a Chriſt diſputing with the Doctors. (*Baldinucci.*)

SPADA, LIONELLO, *b.* at Bologna, 1576, *d.* at Parma, May 17, 1622. Bologneſe School. A ſcholar of the Carracci, and one of the moſt diſtinguiſhed both in freſco and in oil; but he ſtudied afterwards with Baglione, and contracted a friendſhip with Dentone. A rivalry with Guido led him to ſtudy alſo under Michelangelo da Caravaggio at Rome, and he accompanied that painter to Malta. He returned to Bologna, having formed a completely new ſtyle, comprehending much of the force and brilliancy of Caravaggio, without his coarſeneſs of ſtyle; yet he was called by his rivals the “Scimia,” or Ape of Caravaggio. Spada was, however, much employed in Bologna, Reggio, Modena, and Parma, where he was appointed Court painter by the Duke Ranuccio. He ſuperintended the decorations of the Theatre of Parma. Diſſipation and diſappointment, ſhortly after the death of his patron, carried Spada alſo to the grave, and in the prime of life. His maſter-piece is conſidered San Domenico burning the proſcribed books of the heretics in the church of that Saint at Bologna: other ſuperior works are—the Miracle of St. Benedict, in San

Michele, in Boſco: Suſannah at the Bath, in Modena: ſeveral in the Church of the Madonna, at Reggio: and St. Jerome; and the Martyrdom of Saint Catherine, at Parma: the Return of the Prodigal Son; and three other pictures in the Louvre. The Gallery of Bologna poſſeſſes a ſingle work only, Melchiſedec, by Spada. (*Malvaſia.*)

SPAGNA, GIOVANNI DI PIETRO, called Lo SPAGNA, and by Vaſari, SPAGNUOLO. Made citizen of Spoletto, in 1516; painted in 1507, *living* in 1530. Umbrian School. This painter is conſidered the beſt colouriſt, and the moſt diſtinguiſhed of Perugino’s ſcholars, after Raphael. So long as he conformed with the character of the ſchool of Perugino, he developed a peculiar beauty of form, by which his works are diſtinguiſhed above all thoſe of his fellow ſcholars: he latterly gave himſelf up to the imitation of Raphael’s later ſtyle. One of his beſt pictures, his maſter-piece, ſays Rumohr, is in the chapel of San Stefano, in the lower church of San Francesco, at Aſſiſi (painted in 1516); it repreſents the Madonna enthroned, with ſeveral Saints; “theſe are grand and ſevere figures,” ſays Kugler, “full of genuine feeling and purity:” the Adoration of the Magi, alſo, of San Pietro di Ferentillo, near Spoletto, long attributed to Raphael, is now, it appears by ſome, juſtly reſtored to Lo Spagna. The original picture, once the property of the Ancajani family, is now in the Berlin Gallery, ſtill under Raphael’s name; it is on canvas, and in *tempera*. Lo Spagna painted completely in Raphael’s earlier manner; it is ſtronger in colour, and light and ſhade, than his works generally are. The ſame character, to a leſs degree, is obſervable in Spagna’s freſco of the Madonna, with four Saints, in the Sala del Conſiglio, at Spoletto. The



Entombment, in the Madonna delle Lagrime, near Trevi; the Coronation of the Virgin, in the convent of San Martino, at Trevi (1512); the frescoes in the choir of the church of Sta. Maria degli Angeli, at Assisi; and the Acts of St. James, in the church of San Jacopo, between Spoleto and Fuligno (1526), are all beautiful works. But the later productions of Lo Spagna are much inferior to his early pictures, showing a feebleness of manner through which his former excellence is hardly recognisable. Some portions of the frescoes in the church of San Jacopo, between Spoleto and Fuligno (executed between 1527 and 1530), are examples of this degeneracy. The small picture of the Virgin, Infant Christ, and St. John, in the National Gallery, has been attributed to Lo Spagna; but Petrus Peruginus is inscribed in gold on the hem of the mantle of the Virgin. (*Vasari, Passavant, Kugler.*)

SPAGNOLETTO. [RIBERA.]

SPINELLO ARETINO, *b.* at Arezzo about 1318, *living* in 1408. Tuscan School. He was the son of Luca Spinelli, the scholar of Jacopo di Casentino. Vasari praises this painter for his design, for the simple grace and holy expression of his figures, and notices that he surpassed Giotto in colouring. The works that have been preserved, for most of them have perished, show great talent and powers of conception, but they are rather void of taste in form and composition, and are very unequal and sometimes careless in execution; the greater part being extremely sketchy, as those of San Miniato especially. So far from surpassing Giotto, he compares rather unfavourably with the works attributed to him in the large compositions of the Campo Santo, painted in 1386. Dr. Förster has, however, apparently discovered from documents that these

wall-paintings of the history of Job are by Francesco da Volterra. Spinello's greatest excellence is in the draperies. In the sacristy of San Miniato, at Florence, he represented some scenes from the Life of St. Benedict; and some of these subjects perhaps belong, in point of conception, to the most spirited productions of the school of Giotto. They were carefully cleaned in 1840, and are on the whole well preserved. The Fall of the Rebel Angels, in Santa Maria degli Angeli, at Arezzo, has, with the church, only lately been destroyed. This is the work in which Spinello represents the devil so hideous, that, indignant, he appeared to the painter in a dream, and asked him where he had seen him so ugly, and why he had given him so frightful a form; a vision which is said to have shortly afterwards caused the painter's death.

*Works.* Florence, San Miniato, Life of St. Benedict. Pisa, Campo Santo, the Histories of San Polito and Sant' Efeso, Spinello's master-pieces, completed in 1392. Siena, public palace in the Sala de' Priori, the Struggle between the Papacy and the Empire, under Pope Alexander III. and the Emperor Frederick II. (1408); San Giusto, in the sacristy, Marriage of St. Catherine, &c. In the Berlin Gallery is a picture of the Madonna and Joseph adoring the new-born Child; another of the last Supper; and an Annunciation. (*Vasari, Rumohr, Förster.*)

SPINELLO, or SPINELLI, PARRI, (GASPARRI), *b.* at Arezzo about 1386 (?). Tuscan School. The son of Spinello Aretino. He assisted his father in the pictures of Sala dei Priori, at Siena; and he was some time the assistant of Lorenzo Ghiberti, in the preparation of the gates of the Baptistery of Florence, where he also became acquainted with Masolino da Panicale. After his father's death, says Vasari, he returned

to Arezzo; but the dates would show the contrary,—that his connection with Ghiberti and Masolino must have taken place after the death of his father. According to Vasari, his colouring was excellent, and he was the best practical fresco-painter of his time; his figures were, however, of extravagantly long proportions. Vasari says some of them measured as many as eleven and twelve heads. He painted in the church of San Domenico, at Florence: in San Cristoforo, at Arezzo, is an altar-piece, with the date 1444. (*Vasari.*)

SQUARCIONE, FRANCESCO, *b.* at Padua, 1394, *d.* 1474. Paduan and Venetian School. He was the son of Giovanni di Francesco, a notary, and appears to have been rather a lover of, than a practitioner in, the arts. His education was peculiar; he made extensive journeys in Italy and in Greece, taking drawings of all things that interested him, and acquiring many, which formed the nucleus of a remarkable collection at Padua, which had the distinction of being the earliest of its kind in Italy. These journeys were made between the years 1422 and 1439. He afterwards opened a celebrated school in Padua, which he appears to have carried on between 1441 and 1463. The works of Squarcione are few and unimportant. His great distinguishing claims consist in his peculiar ability as a teacher, and his position as the founder of the School of Padua.

The influence which this school exerted in the north of Italy must have been great. Squarcione had as many as 137 scholars, who spread the germs of a new epoch—the classic superseding the Byzantine; though it was chiefly at Mantua that this school was established, through Mantegna and his scholars. Jacopo Bellini carried Squarcione's influence to Venice, and Marco Zoppo spread it in Bologna. In Padua his house was one of the chief attrac-

tions; his collection was not only the earliest but the most extensive and celebrated of its time in Italy. He was called the father and *primo maestro* of painters. He lived in great affluence, and divided his commissions among his scholars. This school, of which Andrea Mantegna is the great exponent, was chiefly instrumental in introducing the study of ancient sculpture to the moderns, from the ancient bassi-rilievi; and it adhered perhaps too exclusively to these models. Squarcione's school was distinguished from that of the Bellini in that it made form its principal study. "The peculiarity of the School of Padua," says Kugler, "consists in a style of conception and treatment more plastic than pictorial. The forms are severely and sharply defined. The drapery is often ideally treated, according to the antique costume—so much so that, in order to allow the forms of the body to appear more marked, it seems to cling to the figure. The general arrangement more frequently resembles that of basso-relievo than of rounded groups." The architecture and ornamental accessories, as in the frequent introduction of festoons of fruit, display the same attention to antique models. This imitation of ancient sculpture, combined with the realistic tendency of the period, led to an exaggerated sharpness in the marking of the forms. "In the drapery the same imitation led to the introduction of a multitude of small, sharp, and oblique folds, which break the large flowing lines, and sometimes even injure the effect of the leading forms." The only public work of Squarcione's known to Moschini is a St. Francis, in the convent of San Francesco Grande, at Padua; the same writer mentions four pictures in private collections. The celebrated Book of Anthems, also, in the church of the Misericordia, long ascribed to Mantegna, is now consi-

dered to have been one of the commissions of Squarcione, executed by his numerous scholars. In the Manfrini Gallery, at Venice, there is a Madonna and Child, with a monk as donor—a hard *quattrocento* work, marked with name, and the date 1442. Squarcione signed his name *Mri. Squarcioni Francisci opus*. In the Palazzo del Consiglio, at Verona, there is a picture of similar character by Squarcione, of the Emperor Augustus and the Tiburtine Sibyl. In the Casa Malvezzi, in Bologna, was a picture of San Domenico, seated at table with some monks of his order, signed—*Francesco Squarcione*, 1430. Squarcione left two sons, Giovanni and Bernardino; the latter became an eminent painter in his time. (*Vasari, Moschini.*)

STANZIONI, *Cav. MASSIMO*, *b.* at Naples, 1585, *d.* 1656. Neapolitan School. Scholar of Gio. Battista Caracciolo: he commenced his career as a portrait-painter. He studied the works of Annibal Carracci, at Rome, where he formed an intimacy with Guido, whose colouring he attempted to combine with the more vigorous drawing of Annibal; hence he acquired the appellation of *Il Guido di Napoli*. He also resembles Domenichino and Santafede, in some of his better works. On his return to Naples he adopted the more forcible style prevailing at the time, through the influence of the celebrated cabal of Caracciolo, Corenzio, and Ribera, who had adopted much of the style of Caravaggio. But Lanfranco also stimulated the rivalry of Massimo; and in some of his works, as in the paintings of the chapel of San Bruno, in the Carthusian church of San Martino, on the hill of Sant Elmo at Naples, Stanzioni surpasses these masters in elevation of style. Here, in the sacristy, is the Descent from the Cross, which was partly destroyed by Spagnoletto, who

persuaded the monks to clean it, and mixed an acid with the water. Stanzioni declined to restore the picture; he preferred to leave it as a monument of the invidious malice of the little Spaniard. Though adhering to the truth and force of the naturalistic style, these works display a higher character of beauty and repose, and a noble simplicity and distinctness of form, combined with an excellence of colour rarely to be met with in this period of decline. The Miracle of St. Januarius in San Gennaro, the cathedral in the Cappella del Tesoro, is by some accounted his master-piece; San Bruno promulgating the Rules of his Order in the already-mentioned chapel of that saint, is also one of his principal works. Many of his easel pictures are in the Studj Gallery and other collections at Naples. He painted in fresco the vaults of the churches of San Paolo and the Gesù Nuovo. In the Louvre is a representation of St. Sebastian by him. Stanzioni wrote a compendious account of the painters of Naples, which came afterwards into the hands of Dominici, who has incorporated it in his own work on the Neapolitan artists. (*Dominici.*)

STARNINA, *GHERARDO*, *b.* at Florence, 1354, *living* 1408. Tuscan School. A scholar of Antonio Veneziano. He spent some time in Spain, and executed some works for the Spanish Court; an Adoration of the Magi is still in the Escorial. He returned rich to Florence. There are still some remains of frescoes by Starnina on the vault of the Castellian Chapel in the church of Santa Croce; they are from the Life of Sant' Antonio. (*Vasari.*)

STEFANI, *TOMMASO DE'*, *b.* at Naples, 1230, *d.* 1310. Neapolitan School. He is the first Neapolitan painter mentioned, of the period of the restoration of the art in Italy, and a contemporary of Cimabue. He is supposed by some

Neapolitan writers to have painted in oil. He executed some works in fresco for the churches of San Francesco and Santa Maria delle Grazie, and also for the chapel of the Minutoli in the cathedral. His brother Pietro was distinguished as a sculptor. (*Dominici.*)

STEFANO, TOMMASO DI. [GIOTTINO.]

STROZZI, BERNARDO, called IL CAPPUCINO, and IL PRETE GENOVESE, *b.* at Genoa 1581, *d.* at Venice, August 3, 1644. Genoese School. The scholar of Pietro Sorri. He became a Capuchin at the early age of seventeen, and in his first works showed a strong religious tendency; but the poverty of his family induced him to leave the cloister for a time; he was, however, forced to return to it, on the death of his mother, by the monks of his order; and on account of his opposition was kept in close confinement for three years, when he escaped to Venice, and finally established himself there.

Strozzi was a great colourist, and had a ready invention; was of a naturalist tendency in his style, and on this account partly became an able portrait-painter; but his flesh tints are red, his shadows dark, and his drawing inferior; he painted commonly half figures. He painted in fresco and in oil; his frescoes are limited to Genoa, and he was considered one of the best masters of his time: his pictures are numerous in Genoa and Venice; there are some also at Novi, Voltri, and Milan; and they are not uncommon in picture galleries in or out of Italy.

*Works.* Genoa, Palazzo Pubblico, the Virgin and Child: San Domenico, Paradise (fresco); Oratorio di San Tommaso, the Last Supper: Palazzo Prignole, Holy Family; John the Baptist; Incredulity of St. Thomas; St. Paul; Charity, &c.: Palazzo Marcello Durazzo, Holy Family: Palazzo Pallavi-

cini, Madonna; St. Francis: Palazzo Doria, Triumph of David (fresco). Venice, at the Teatini, St. Lawrence distributing Alms; San Benedetto; St. Sebastian. Dresden Gallery, David with the Head of Goliath; Rebecca at the Well; Esther before Ahasuerus; a Female playing the Bass Viol. Louvre, Virgin and Child; St. Anthony. (*Soprani, Ratti.*)

SUARDI. [BRAMANTINO.]

TASSI, AGOSTINO, *b.* at Perugia, 1566, *d.* at Rome, 1644. Roman School. His own name was Buonamici, that of Tassi he adopted, as that of his patron, whom he served as a page. His youth was remarkable for its dissipation and its consequent misfortunes; he was condemned for some time to the Tuscan galleys; and during the period of his successes at Rome he appears to have led a uniformly scandalous life. He was self-taught, and showed early an ability in painting landscape and architecture: after his release he practised some time at Leghorn, and here, through his opportunities of seeing variety of costume and shipping, acquired a taste for and skill in producing such subjects, decorating his compositions with small figures. He returned to Rome in the commencement of the Pontificate of Paul V. (1605–21), and found a new patron in Cardinal Lancellotti, whose palace he decorated, in fresco, with landscape, marine views, and ornaments, introducing also many appropriate figures. Paul Bril was at the height of his reputation at this time, and his works may have had considerable influence on Tassi; Passeri does not state that Tassi was ever Bril's scholar. He executed extensive works also in the Palazzo Quirinale; and in some of the more important figures introduced, he used to secure the aid of Lanfranco,

Guercino, and Gentileschi. Tassi's friezes and other works were held in such esteem at Rome that Innocent X. would not enlarge his family palace in the Piazza Navona, in order that he might preserve the decorations which Tassi had executed for him while Cardinal.

The celebrated Claude Lorrain was Tassi's cook and colour-grinder: this would be at the time he was engaged in the Quirinal Palace by Paul V., and with Tassi Claude acquired the first principles of the art by which his name is immortalized. (*Passeri, Sandrart.*)

TAVARONE, LAZZARO, *b.* at Genoa 1556, *d.* 1641. Genoese School. The scholar of Luca Cambiaso, whom he accompanied to Spain to aid in the decoration of the Escorial. Tavarone remained many years in Spain after the death of Cambiaso, and returned to Genoa in 1594, where he attained a great reputation as a portrait-painter, and for his historical subjects in oil and in fresco: he excelled particularly as a colourist, but painted much in the style of Cambiaso. His works are numerous at Genoa; they are chiefly frescoes.

*Works.* Genoa, cathedral, Martyrdom of San Lorenzo; Palazzo Saluzzi, other frescoes; Palazzo Adorni, State Services of that Family: Oratorio di Sant' Ambrogio, the History of the Titular, &c. (*Soprani, Ratti.*)

TAVELLA, CARLO ANTONIO, *b.* at Milan, 1668, *d.* at Genoa, 1738. Genoese School. Of a Genoese family. The scholar of Giuseppe Merati, and of a German called Solfarolo; much later, in 1695, he studied with Peter Molyn, called Tempesta by the Italians, and became an excellent landscape-painter. The figures in his pictures were commonly inserted by Magnasco, and Domenico and Paolo Piola. Tavella's works are numerous in Genoa, especially in the Palazzo Franchi. (*Ratti.*)

TEMPESTA, ANTONIO, *b.* at Flo-

rence in 1555, *d.* at Rome, 1630. Tuscan School. The scholar of John Stradanus, a Fleming, whom he assisted for some time and then went to Rome, where he was employed by Gregory XIII. He painted for that Pope, in the Vatican, the Translation of the Body of St. Gregory of Nazianzus, and other works, by which he acquired a great reputation. He painted also for the Cardinal Alessandro Farnese, at Caprarola. Tempesta was distinguished as a battle, animal, and landscape painter: horses were his favourite subjects, and he excelled in battles, processions, cavalcades, hunts, and field sports. Some of his principal works are the friezes of the Bentivoglio Palace on Monte Cavallo, painted for the Cardinal Scipione Borghese; these have been etched by himself. Tempesta's etchings are extremely numerous, amounting to upwards of 1500, and his reputation now rests chiefly on his works of this class; though bold, they are heavy, and confused in composition: the most valuable are hunts and field sports, and studies of horses. He was, according to Lanzi, the first Italian who ever attained distinction in landscape or animal painting. (*Baglione, Gandellini.*)

TESAURO, BERNARDO, painted 1460–80. Neapolitan School. The scholar of the elder Silvestro Buono, and the best of the Neapolitan painters during the fifteenth century; he excelled in colour, and approached nearer to the *cinquecento* schools in composition, and in the treatment of his draperies, than any of his contemporaries. His principal remaining works are the Seven Sacraments on the ceiling of the church of San Giovanni de' Pappacodi; that of Marriage represents the ceremony as performed on the occasion of the marriage of Ferdinando II. with Ippolita Maria Sforza.

Luca Giordano confessed that he himself could not have done these things better than they had been executed by Tesauro two hundred years before.

A much earlier painter of this name, Filippo Tesauro (1260–1320), was probably of the same family; as also Raimo (1494–1501). By the former are some frescoes of the Life of San. Niccolà in Santa Restituta. The latter was also a distinguished fresco-painter. (*Dominici.*)

TESI, MAURO ANTONIO, *b.* at Montalbano, in the Modenese, Jan. 15, 1730, *d.* at Bologna, July 18, 1766. Bolognese School. Originally placed with an heraldic painter. He studied the works of Mitelli and Colonna, and became the best ornamental and architectural painter of his time, owing much of his success to the patronage and advice of his friend the celebrated Count Algarotti. The Zambecari Gallery in Bologna is his principal work; he left many designs and some pictures, in the possession of the Algarotti family at Venice. Tesi also etched a few plates. He was buried in San Petronio in Bologna, where is the following flattering inscription on his tomb: —*Elegantie veteris, in pingendo ornatu, et Architectura, restitutori.* (*Tiraboschi.*)

TESTA, PIETRO, called IL LUCCHESINO, *b.* at Lucca 1611–1617, *d.* at Rome, 1650. Tuscan School. He studied first under Pietro Paolini at Lucca, then with Domenichino, and Pietro da Cortona at Rome. Testa's few pictures show more influence of the last master than any other. He is chiefly distinguished for his engravings. He appears to have been of a melancholy, dissatisfied character; he was not a courtier, and met with, accordingly, few patrons and fewer friends. He chose frequently gloomy and unhappy subjects for his pictures, as the Martyrdom of St. Erasmus, and his last work, the Death of Cato of Utica.

His figures are somewhat in the style of Poussin, with whom Testa had contracted a friendship; he excelled in landscape and in the representation of the ancient ruins of Rome; and was generally distinguished for his fertile and admirable invention. Passeri speaks of his noble and elevated genius, and to this attributes his love of solitude, and his misfortunes. He was found drowned in the Tiber at Rome, at the early age of less than forty, whether by his own act or by accident is unknown—both cases are asserted. His principal pictures are, in Rome, in San Martino a' Monte, the Death of the Carmelite Beato Angelo: Capitol, Gallery, Joseph sold by his Brethren, according to some his master-piece: Palazzo Spada, the Slaughter of the Innocents. For Santa Croce de' Lucchesi he painted the Presentation of the Virgin in the Temple, now in St. Petersburg (?). He executed a few works also for Lucca, for San Romano, San Paolino, and the Buonvisi Gallery; of his frescoes there Lanzi mentions a Liberty, in the Palazzo Pubblico, and the cupola of the oratory of the Casa Lippi. In galleries his pictures are uncommon. (*Baldinucci, Passeri, Lanzi.*)

TIARINI, ALESSANDRO, *b.* at Bologna, March 20, 1577, *d.* in Bologna, Feb. 8, 1668. Bolognese School. He was the scholar of Prospero Fontana and Bartolomeo Cesi; but owing to a quarrel he fled from Bologna, and entered the school of Passignano at Florence, in which he remained seven years; when he returned by invitation to Bologna. He now acquired a great reputation, and he eventually adopted the style of Ludovico Carracci. Tiarini's works, chiefly in oil, are very numerous in Bologna, Mantua, Modena, Reggio, Parma, Cremona, and Pavia. He is one of the most distinguished masters of his school, and is

one of those able painters who have greatly suffered in reputation, owing to their best works being attributed to the Caposcuola, or head of the school. There was a picture in the Doria Gallery by Tiarini, attributed to Paul Veronese, and some of his best in other galleries, says Giordani, are attributed to Ludovico Carracci and other of his more celebrated contemporaries. Ludovico Carracci greatly admired the works of Tiarini. The colour of his pictures has somewhat suffered; his tone is sombre and grey; he used little red, a defect he had in common with Ludovico Carracci; he sometimes simply glazed over a grey underpainting; but his works are distinguished for invention and earnestness of character, too often of a gloomy nature, and for their correctness of design and boldness of foreshortening.

*Works.* In the Gallery of Bologna are twelve pictures by Tiarini, including the celebrated Deposition from the Cross, attributed long to L. Carracci; others of his master-pieces are, the Marriage of St. Catherine, in the same collection; the Miracle of San Domenico, the Raising the Dead Child to Life, in the Cappella del Rosario, in the church of that saint (it was painted in competition with Lionello Spada); a similar subject in San Bernardo: in San Salvatore, a Nativity: in Santa Maria Maggiore, St. Jerome in the Wilderness: in San Leonardo, the Annunciation: in San Petronio, the Martyrdom of Santa Barbara: in the convent of San Michele, in Bosco, the Exhumation of a Dead Monk: the Assumption of the Virgin, and others, in San Domenico at Budrio: the Remorse of Peter after the Denial of Christ, in the Gallery at Modena. At Florence, Pitti Palace, the Death of the Magdalen; and Adam and Eve deploring the Death of Abel: besides many others in Sant' Alessandro at

Parma; Santa Maria Coronata at Pavia; and San Frediano at Pisa. In the Louvre is the celebrated picture of the Repentance of St. Joseph, from the church of the Mendicanti at Bologna. (*Malvasia.*)

TIBALDI, PELLEGRINO, called also PELLEGRINO TIBALDI DE' PELLEGRINI, and PELLEGRINO DA BOLOGNA, *b.* at Bologna, 1527 (?), *d.* about 1600. Bolognese School. His father, Tibaldo Pellegrini, was a native of Valdelsa in the Milanese, but was settled as a bricklayer or mason in Bologna, and known as Maestro Tibaldo Muratore. Pellegrino early distinguished himself as a fresco-painter, he executed very few works in oil; by whom he was first instructed is not known, but probably by Bartolomeo Ramenghi, commonly called Bagnacavallo. In 1547 he went to Rome, to study the works of Michelangelo, who had not many years completed the Last Judgment in the Sistine Chapel, and was then at the height of his reputation. Tibaldi soon attracted the notice of the Roman artists and patrons, and here he made the acquaintance of the Cardinal Giovanni Poggi, who sent him back to Bologna, after a three years' residence in Rome, to paint his family palace in that city. There is a picture in the Borghese Gallery, painted at this time, which is the only clue to the date of Pellegrino's birth; it is inscribed *Peregrinus - Tibaldi Bononiensis faciebat. Anno ætatis suæ XXII. M.D.XLVIII.*; but this cannot be reconciled with an entry in the baptismal books of the cathedral of Bologna, under the date of April 18, 1541:—*Dominicus filius Peregrini Tibaldi, &c.*, unless this entry may refer to the father, Tibaldo. On his return to Bologna, Pellegrino painted some extensive frescoes in the palace of the Cardinal, now the Institute of Bologna; and also in the chapel of San Jacopo, built by Tibaldi himself for the same

prelate. These are remarkable works, and are those held up by the Carracci, in their Sonnet, half a century later, for the emulation of their scholars:—“*Del Tibaldi il decoro e il fondamento.*” They called him “Michelangelo Riformato.” He has been frequently called the scholar of Michelangelo, a report arising, however, solely from the similarity of style: the Bolognese was an imitator of the great Florentine, with less vigour and dignity, but, at the same time, with less exaggerated forms, and more delicate execution. With regard to the title of “Michelangelo Corrected,” Fuseli (Lect. xi.) remarks:—“I will not do that injustice to the Carracci, to suppose, that for one moment they could allude by this verdict to the ceiling, and the prophets and sibyls of the Cappella Sistina: they glanced, perhaps, at the technic exuberance of the Last Judgment, and the senile caprices of the Cappella Paolina.” The paintings of the Institute, both by Tibaldi and Niccolo Abati, have been finely engraved, and were published with lives of the two painters by Zanotti, in Venice in 1756:—*Descrizione ed illustrazione delle pitture di Pellegrino Tibaldi e Niccolo Abati esistenti nell’Istituto di Bologna.* Tibaldi painted also a chapel in Loreto, for the Cardinal D’Augusta; and at Ancona, the Loggia de’ Mercanti, completely in the style of Michelangelo. He was employed also as an architect at Ancona, both civil and military. In 1562, he was called to Pavia by the celebrated Carlo Borromeo (afterwards Saint), and built for him there the Palazzo della Sapienza. At Milan he built the church of San Fedele; and in 1570 was appointed architect to the cathedral there, and chief engineer to the State. In 1586 he was invited to Spain by Philip II., to decorate the Escorial with frescoes, in which Luca Cambiaso, and Federico Zucchero, had already

been employed, but Tibaldi’s works gave such satisfaction to the king, that those of Cambiaso and Zucchero were destroyed in order to make place for others by Tibaldi. Cumberland speaks with raptures of these works, though they were already much damaged in his time. Tibaldi remained in Spain nine years, and then returned to Milan, richly rewarded by Philip; he presented him with 100,000 scudi, nearly £21,000 sterling, and created him Marquis of Valdelsa. In Milan he again undertook the superintendence of the building of the cathedral: the façade was completed from his design.

Pellegrino’s son, or younger brother, Domenico (1541–83), was an excellent engraver, in which art he appears to have been the master of Agostino Carracci. The inscription on his tomb, in the Annunziata at Bologna, also gives him credit as a painter.

*Works.* Rome, castle of Sant’ Angelo, the Archangel Michael. Bologna, Istituto, subjects from Homer’s *Odyssey*: Chapel Poggi in San Jacopo Maggiore, John the Baptist preaching in the Wilderness; and the Last Judgment: Academy, the Marriage of St. Catherine. Ancona, Loggia dei Mercanti, Feats of Hercules: Sant’ Agostino, the Baptism of Christ: San Ciriaco, the Resurrection of Christ. Spain, Escorial, sacristy, the Israelites gathering the Manna; the Feast of the Passover; Abraham and Melchisedech; and Elijah visited by the Angel in the Wilderness: lower cloister, Purification; Flight into Egypt; Slaughter of the Innocents; Christ in the Temple; the Raising of Lazarus; and others: in the church, St. Michael and the Fallen Angels; the Martyrdom of Saint Lawrence; the Nativity of Christ; and the Adoration: in the library, on the ceiling, the Arts and Sciences. (*Vasari, Baglione, Malvasia, Zanotti, Guallandi, Cean Bermudez.*)



TIEPOLO, GIOVANNI BATTISTA, *b.* at Venice in 1693, *d.* at Madrid, March 25, 1769. Venetian School. He studied under Gregorio Lazzarini, then imitated Piazzetta, but eventually adopted Paul Veronese for his model. Tiepolo became a great fresco-painter, acquiring great renown in Italy, Germany, and in Spain. His style was slight and brilliant, his drawing graceful but feeble; in his colour and in his treatment of drapery he resembles Paul Veronese; and he had remarkable facility of execution. Zanetti remarks on the peculiar brilliancy of Tiepolo's colouring, attained not by gay colours but by his power of contrast; he kept the masses of the picture low, and then, by the judicious application of more positive colour, effected, almost wholly by contrast, an unusually brilliant effect. He spent the last eight years of his life in Spain, in the service of Charles III. He etched several plates in a free and spirited manner. He left two sons, Giovanni Domenico, and Lorenzo; the elder etched some of his father's designs.

*Works.* Venice, church of the Spedale della Pietà, the ceiling, in fresco: at the Domenicani alle Zattere, the ceiling in fresco; and an altar-piece, the Madonna and Saints: Santa Maria della Fava, St. Anne and the Virgin: Scuola del Carmine, the Virgin in Glory, fresco: at the Cappuchins, a Castello, the Discovery of the Cross. Milan, St. Ambrose, Shipwreck of San Satiro. Padua, Sant' Antonio, Martyrdom of St. Agatha. *(Zanetti, Lanzi.)*

TINELLI, *Cav.* TIBERIO, *b.* at Venice, 1586, *d.* 1638. Venetian School. The scholar of Giovanni Constarino, and an imitator of Leandro Bassano: he became a distinguished portrait-painter, his pictures being executed in a careful and vigorous manner, well coloured, and combining

natural grace with dignity of character. Historical subjects by Tinelli are scarce. He was decorated with the Order of St. Michael by Louis XIII. of France. He painted many of the principal Venetians of his time, which pictures are dispersed in various private collections. He painted occasionally fancy portraits; many Venetian ladies; but he frequently left his portraits unfinished. There is a portrait in the Venetian Academy; and a head by him in the Uffizj Gallery at Florence. *(Ridolfi.)*

TINTORETTO, JACOPO ROBUSTI, commonly called IL TINTORETTO, *b.* 1512, *d.* May 31, 1594. Venetian School. 82 This painter acquired the name of Il Tintoretto from the trade of his father, who was a dyer (tintore). Titian was for a few days only his instructor; he may accordingly be said to have been self-taught. Ridolfi relates that Titian sent Tintoretto home after he had been with him only ten days, on account of some spirited drawings which he had made: the reason of the dismissal must be inferred. Tintoretto subsequently devoted himself with ardour to the study of casts from the antique, and the works of Michelangelo. His great ambition was now to design like Michelangelo, and to colour like Titian. *Il disegno di Michelangelo ed i colori di Tiziano*,—such was the aspiration he wrote on the wall of his studio. He devoted the day to painting, and the night to drawing from his casts. By these means he united great strength of shadow with Venetian colouring. He also made himself master of foreshortening, an art less studied by the Venetians generally than by the Lombards: Tintoretto made express studies from the living model. He applied himself likewise to the actual dissection of the dead subject, and thus attained a superior

acquaintance with the structure and anatomy of the human form. He was unquestionably one of the most powerful and original of painters; his facility was so great that Sebastiano del Piombo said, that Tintoretto could paint as much in two days as would occupy him two years: his great rapidity of execution acquired him the nickname of *Il Furioso*. Though his pictures exhibit none of the religious feeling or simple reverence peculiar to the earlier masters of the *quattrocento*, they are conceived with a force of thought, a grandeur and vigour of imagination, and rendered with so powerful an application of light and shade and colour, that they bring a new element of delight before the mind, the infinite skill of the artist when impelled by a determined will, far more worthy of our admiration than a paralysed asceticism. Tintoretto surpassed Titian in effects of light and shade, and in an occasional purity or ideality of form, but his drawing was very often sketchy and incorrect, and extremely mannered. His early works, though generally slight in treatment, are in some instances elaborately finished, and are more glowing in colour than some of his later productions, which, owing to his habitual impetuosity of execution, are dead in colour, and in form careless, incorrect, and mannered. The Venetians used to say he had three pencils—one of gold, one of silver, and a third of iron. His style is generally purely sensuous, and vast masses of figures are frequently grouped for the mere sake of such material surfaces or contrasts: "he fails," says Kugler, "to fairly distribute the interest of the subject, so as to make all the figures duly participate in the spirit of the action as a whole." The Crucifixion in the Scuola di San Rocco, engraved by Agostino Carracci; the *Miracolo dello Schiavo*,

in the Academy; and the *Marriage at Cana*, in the church of Santa Maria della Salute, are three of the finest examples of Tintoretto's powers at Venice, and the only pictures to which he put his name. The Scuola di San Rocco still possesses a complete gallery of Tintoretto's, including several of his best works. He was very great as a portrait-painter: his facility and force give surprising life to his pictures of this class; he was the favourite of the Venetians: Vasari says he executed the greater part of the portraits painted at Venice in his time. Vasari states that Tintoretto was in the habit of painting at once on the canvas, without making any drawing or other preparation: on one occasion of a competition, with the chief painters of Venice, when the day was fixed for the sketches, Tintoretto sent in his finished picture, while the others sent only sketches. His rapidity and low prices were a frequent cause of complaint with his fellow-painters. He was so ambitious, and at the same time liberal, that on occasions of difficulty, he has presented his works rather than not see them in their destined places.

His son, Domenico, *b.* 1562, *d.* 1637, followed the steps of his father, in style and subjects; but says Lanzi, as Ascanius did those of Æneas, *non passibus æquis*. His daughter, Marietta, *b.* 1560, *d.* 1590, painted some excellent portraits.

*Works.* Venice, at the close of the last century, contained about 200 oil-pictures in the public buildings by Tintoretto; his frescoes have nearly all perished; his earliest works were those in the Scuola dei Sartori, and Santa Caterina; and the latest, those in Santa Maria Maggiore; the most extraordinary display is still afforded by the Scuola di San Rocco: in the Academy are, the *Miracle of St. Mark*; *Christ on the Cross*; the *Resurrection*

of Christ; the Virgin and Child; the Assumption of the Virgin; the Death of Abel; and several portraits: in San Giovanni e Paolo, a Madonna, with Saints: in the Scuola di San Marco, several works relating to that Saint: in the Scuola di San Rocco, the Crucifixion; the Resurrection; the Slaughter of the Innocents; the Miracle of the Loaves and Fishes; and upwards of fifty other of Tintoretto's works: Doge's Palace, in the library, the immense picture of Paradise (seventy-four feet by thirty-four), in which his son Domenico assisted him: in the council hall, the Coronation of Frederic Barbarossa by Pope Adrian IV.; and that Emperor's excommunication by Alexander III.; the Siege of Zara; and many others: Santa Maria dell' Orto, the Last Judgment; and the Adoration of the Golden Calf; also immense works: Santa Maria della Salute, the Marriage at Cana: San Trovaso, the Last Supper: Santa Zaccaria, in the sacristy, the Birth of the Virgin: the Padri Crociferi, the Assumption of the Virgin; and a Circumcision. Florence, Pitti Palace, Vulcan, Venus, and Cupid. Berlin Museum, three portraits, and two historical subjects. Schleissheim, near Munich, in the chapel, the Crucifixion; and many others in the gallery. Louvre, a sketch of the Paradise at Venice; a Portrait of the painter; another of a bald-headed man; Susannah at the Bath; and a Dead Christ. England, National Gallery, St. George and the Dragon: Stafford House, a party of Musicians: Bridgewater Gallery, the Entombment: Castle Howard, the Adoration of the Shepherds; the Temptation of Christ; and the Sacrifice of Isaac. (*Vasari, Ridolfi, Zanetti.*)

**TITIAN**, or **TIZIANO VECELLIO**, b. at Capo del Cadore, 1477, d. at Venice, Aug. 27, 1576. Venetian School. This great master takes precedence of all

other painters of his school, on account of the universality of his powers, which his longevity afforded him unusual opportunities of displaying. He was equally great as an historical, a portrait, and a landscape painter. His first master was Sebastiano Zuccati; he then studied under Gentile, and afterwards with Giovanni Bellini; and his earliest works, such as the Tribute Money, at Dresden, or the Adoration of the Kings, in the Manfrini Gallery, at Venice, show something of the characteristics of his master, a certain dryness and minute finish, although even at that period he already manifested a peculiar power of his own. About 1512, owing to the great age of Giovanni Bellini, Titian was selected to finish the incomplete works of Giovanni, in the Sala del Gran Consiglio, and the Senate rewarded him with the office of *La Senseria*, with a salary of 300 crowns per annum. the chief obligation of this office was that of painting the portraits of the Doges, during the whole period of its tenure.

Titian's great patrons were Charles V. and his son Philip II. The emperor sat twice to Titian, at Bologna, in 1530 and 1532. Titian is supposed to have visited Spain with the emperor on his return from his visit to Italy, and to have left Spain again in 1535, when the emperor created him a Count Palatine, and a Knight of the Order of St. Jago; the patent of nobility was dated at Barcelona, 1535. Charles granted Titian a pension of 400 crowns, which was continued by Philip.

The works of his fellow-scholar, Giorgione, seem also to have influenced him; some of Titian's portraits executed at this time (says Vasari), are hardly to be distinguished from those of Giorgione. They worked together, about 1507, on the exterior of the Fondaco dei Tedeschi, and their works were so similar, that these frescoes

were supposed by his friends to have been all by the hand of Giorgione. Titian, however, developed a style of his own, in which the peculiarities of the Venetian School are seen in their greatest perfection; and besides high technical qualities, his solid impasto and glowing colour, he is distinguished for a pleasing and noble representation of the human character; but the creatures of his pencil are beautiful, independent of spiritual conceptions; they rather indicate the glorification of the life in the body; a thoroughly material beauty.

When Titian was in Rome, in 1546, Michelangelo visited him in company with Vasari, in the Belvedere, where he was painting a picture of Jupiter and Danaë; and Vasari relates that Michelangelo praised the picture, and observed that had Titian's power of drawing been as great as his natural gifts, he would have produced works which none could have surpassed. Titian's portraits entitle him to hold the highest rank in that branch of the art; such is their amazing reality, they seem to be a pictorial and elevated biography of the individual; as pictures, they have a breadth and grandeur unrivalled.

Titian was great also as a landscape-painter, although he properly treated this department as subsidiary to his historical subjects; yet in some of his pictures the great excellence of his backgrounds makes it difficult to give to his figures that primary importance which they require, as in that remarkable picture, in SS. Giovanni e Paolo, the Death of St. Peter Martyr (painted in 1528), where the dreary wood and the subdued atmosphere contribute to the horrors of the scene: or in the picture of Jupiter and Antiope, in which the grand and beautiful landscape harmonizes equally with the subject. Titian's early and later works

show the same contrast that we find in the works of many other great painters; ranging from excessive finish to excessive negligence of execution. The most finished, perhaps, and beautiful of his early works is the *Cristo della Moneta*, or *Tribute-money*, in the Dresden Gallery, painted at Ferrara, in 1514. The mild expression in the Saviour's reproving glance contrasts finely with the subtle craftiness of the Pharisee holding the coin; the harmony of the flesh-tints, and the extreme delicacy with which the beard and hair are treated, are very remarkable; but the draperies are not so successful, the folds are minute and hard; the red robe of Christ is especially so, it appears to have been painted from wetted paper. This picture contrasts strikingly with the *Deposition from the Cross*, in the Academy at Venice; an example of the opposite extreme of his execution. The best pictures, executed at his riper period, show a happy medium of style between these two; the *Entombment*, in the Manfrini Gallery (repeated in the Louvre), says Kugler, "displays the highest beauty of form, and the most dignified expression in gesture, combined with the liveliest emotion, and the deepest and most earnest feeling." The *Assumption of the Virgin*, in the Academy at Venice, painted in 1516, is likewise a work of great excellence, the effect of the upper portion, as a whole, is extremely imposing, and the glow of colour is magnificent; but in the group of the Apostles below there is something heavy in the proportions of the figures, and constrained in their attitude. Perhaps the most celebrated historical works of Titian, are the *Death of St. Peter Martyr*, already mentioned; the *Entombment*, of the Manfrini Gallery, or the Louvre; and the *Martyrdom of San Lorenzo*, painted for Philip II. of Spain. In

this last picture, Titian has displayed a power in composition and design equal to his colouring: the effect of light is very beautiful; it is a night scene, and the whole light of the picture is from the fire beneath the Saint, the raised torches, and the supernatural light above, which appears to fall upon the martyr. There is a repetition of this composition in Venice. Of that simple grandeur, or "Senatorial dignity," which characterises many of Titian's works, the Presentation of the Virgin in the Temple, in the Venetian Academy, is a fine example. His drawing has been much criticised; but as regards propriety of design, there can be no comparison between the better works of Titian, and those of the contemporary Anatomical School of Florence. In the works of Titian there is no ostentation, no artifice; he sought truth only. For the pictorial representation of Nature, without addition or selection, Titian has surpassed all other great painters of Italy; though he was inferior to the greatest masters of Rome and Florence in invention, in composition, and in style and quality of design.

Sir Charles Eastlake remarks, that a certain imitation of Michelangelo is observable at the most vigorous period of Titian's career, but confined to qualities which were analogous to his own characteristic excellences, as contrast in action, and grandeur of line. Ariosto was the personal friend of Titian; they became acquainted at the Court of Alfonso I., of Ferrara, in 1514. The poet has celebrated the painter's powers in the *Orlando Furioso*:—

"Bastiano, Rafael, Tizian ch' onora,  
Non men Cadore, che quei Venezia e  
Urbino."

And the celebrated Peter Aretin was his constant companion. Titian died of

the plague, which carried off his son Orazio at the same time, aged about sixty. Orazio was a good portrait-painter, and the constant companion and assistant of his father.

*Works.* Venice, Ducal Palace, the Doge Grimani kneeling before Faith: in the chapel, St. Christopher (fresco): Manfrini Palace, an Adoration of the Kings (an early picture); the Entombment of Christ; the Three Ages; the Portrait of Ariosto: Academy, the Visit of Mary to Elizabeth (an early work); the Presentation of the Virgin in the Temple; the Assumption of the Virgin; John the Baptist in the Wilderness; the Descent from the Cross (formerly in the church of Sant' Angelo): SS. Giovanni e Paolo, the Death of St. Peter Martyr: in the Jesuits' Church, the Martyrdom of San Lorenzo: Barbarigo Palace, a Penitent Magdalen; Venus and Cupid; Venus trying to keep Adonis from the Chase; the Portrait of Pope Paul III.; the Nymph and the Satyr: church of the Smo. Salvatore, the Annunciation; and the Transfiguration: Sta. Maria de' Frari, Madonna, with Saints. Florence, Uffizj, a Madonna, with Angels (an early work); the Two Venuses; and the Portrait of Beccadelli, in the tribune; a Head of Flora: Pitti Palace, a Portrait of La Bella di Tiziano; a Portrait of Pietro Aretino. Rome, Sciarra Palace, a Madonna (an early work); La Bella di Tiziano: Doria Palace, a Penitent Magdalen: Borg-hese Gallery, Equipment of Cupid; Sacred and Profane Love: Corsini Palace, a Portrait of Philip II.: Vatican Gallery, the Portrait of a Doge; and the Martyrdom of St. Sebastian. Naples, Studj Gallery, Danæ. Berlin Gallery, the Portrait of Titian's daughter, Lavinia; a Portrait of the Venetian Admiral, Jo. Mauro (1538); the Portrait of Titian, when old; and several other sacred and profane works. Mu-

nich Gallery, Portrait of the Emperor Charles V.; Venus initiating a Bacchante into the mysteries of Bacchus; the Madonna enthroned; &c. Dresden Gallery, Venus; Philip and his Mistress; the Cristo della Moneta; &c. Madrid, Prado Gallery: this collection contains forty-three of Titian's pictures, including several of his best works—the Arrival of Bacchus in the Isle of Naxos; Diana and Actæon; Diana and Calisto; a Sacrifice to the Goddess of Fertility, a Bacchanalian scene; Prometheus; Sisiphus; Charles V., on horseback; the same, full length; Venus and Adonis; the Original Sin; Deposition from the Cross; the Trinity; the Holy Family; Adoration of the Magi. Louvre, Jupiter and Antiope, called "La Venus del Pardo;" St. Jerome kneeling before a Crucifix; Christ crowned with Thorns; the Entombment; the Supper at Emmaus; La Vierge au Lapin; and a Madonna and Child, with three Saints (both early works); a Portrait of Titian and his Mistress, or Alfonso I. of Ferrara, and Laura de' Dianti; a Portrait of Francis I.; L'homme au Gant; &c. London, National Gallery, Bacchus and Ariadne; the Rape of Ganymede (by Damiano Mazza?); Venus and Adonis; a Concert; a Holy Family. Bridgewater Gallery, the Three Ages. Stafford Gallery, two pictures of Diana and her Nymphs; Actæon and Calisto; Venus rising from the Sea. Northumberland House, the Cornaro Family: Holford Collection, Holy Family. Dulwich, Venus. Windsor, Titian and Aretin (?). Cambridge, Fitzwilliam Museum, repetition of Dresden Venus. (*Vasari, Ridolfi, Zanetti, Ticozzi, Maier, Cean Bermudez, Northcote, Cadarin.*)

TITO, SANTI DI, *b.* at Citta San Sepolero, in 1538, *d.* at Florence, 1603. Tuscan School. The scholar first of Bastiano da Monte Carlo, then of An-

gelo Bronzino at Florence; and of Benvenuto Cellini at Rome, where he studied likewise ornament and architecture; he derived also some instruction from Baccio Bandinelli. Santi di Tito was distinguished for his fine drawing and suitable expression, but his colouring was inferior and feeble. His excellences were, however, according to Lanzi, sufficient to secure him the reputation of the best painter of his time at Florence, and he had a numerous school; among his scholars were his own son, Tiberio Titi, a good portrait-painter, and Gregorio Pagani.

*Works.* Florence, Santa Croce, Christ at Emmaus: San Giuseppe, Nativity: San Marco, Last Supper: Academy, Entrance of Christ into Jerusalem; a Pietà; and a Holy Family. Volterra Cathedral, Raising of Lazarus. Città di Castello, the Descent on the faithful of the Holy Spirit. Arezzo Cathedral, altar-piece. (*Baldinucci.*)

TORBIDO, FRANCESCO, called IL MORO, *b.* at Verona, about 1490, painted in 1535. Venetian School. He was a scholar of Giorgione in his youth, but studied afterwards under Liberale at Verona, and painted in the manner of both masters, combining the colouring and softness of Giorgione with the style of Liberale, who became greatly attached to Torbido, and made him his heir. Torbido painted both in oil and in fresco, and excelled greatly in portraits.

*Works.* Vasari mentions as his greatest work, the frescoes of the Madonna in a chapel of the Cathedral of Verona, painted in 1534 for the Bishop Giovan Matteo Giberti, from drawings by Giulio Romano; they are still in good preservation. Torbido painted for the same prelate a chapel of the Abbey of Rosazzo in the Friuli, also with frescoes from the Life of Christ and of the Virgin, &c.; the picture of the Transfiguration is signed *Fran-*

*ciscus Turbidus Faciebat*, 1535. Torbido executed other works in oil and fresco at Verona, in Santa Maria in Organo, and in the chapel of the Bombardieri, in Sant' Euphemia, Saint Barbara with St. Anthony and St. Roch, one of his finest pictures: in San Fermo Maggiore, the Assumption of the Virgin: in the Sambonifacio Gallery is the Portrait of Zenovello Giusti. There are altar-pieces by Torbido in the churches of Costi, (near Montebello,) and of Mestre: in the Studj Gallery at Naples, is a portrait signed *Francs Turbidus ditto el Moro Ve. Faciebat*: in the Gallery at Munich is his own portrait. (*Vasari.*)

TRAINI, FRANCESCO, *b.* at Florence, painted 1345, *living* 1378 (?). Tuscan School. The scholar of Andrea Orcagna. In the chapel of St. Thomas Aquinas, in the church of Santa Caterina at Pisa, is the Beatification of St. Thomas, his principal work: in the Academy of Pisa is San Domenico by Traini. Vasari remarks that Orcagna was far surpassed by his scholar in colouring and in invention; but Traini is in no way free from the defects of the *quattrocento*. (*Vasari, Bonaini.*)

TREVIGI, GIROLAMO DA, *b.* at Treviso, 1508, *d.* near Boulogne, 1544. Venetian School. He was apparently the son, and probably the scholar, of Piermaria Pennacchi; but he became an imitator of Raphael. He spent some time in Bologna, and visited Genoa, which place he soon left on account of the too powerful rivalry of Perino del Vaga; from Bologna he went to Venice and Trent, and he finally came to this country and entered the service of Henry VIII. He was employed chiefly as architect and engineer, with a fixed salary of about 100*l.* per annum; it was while acting as engineer in the King's service, before Boulogne in 1544, that Girolamo was killed by a cannon-ball, in his 36th

year. There was a Girolamo Aviano da Treviso, of whom there are still works, from 1470 to 1492.

*Works.* His pictures are scarce, but there are some excellent portraits by him in an elaborate but broad manner, resembling the portraits by Raphael; as the half length of a man holding a ring or signet in his hand in the Colonna Gallery at Rome. The picture of the Madonna and Saints, noticed by Vasari as Girolamo's master-piece, and formerly in San Domenico in Bologna, formed part of Mr. Solly's collection: the Adoration of the Kings, painted for Giovanni Battista Bentivogli, from a drawing by Baldassare Peruzzi, is now with the drawing in the National Gallery. The chiaroscuro from the Life of St. Anthony in the chapel of that saint in San Petronio at Bologna are still preserved; there are a Madonna and Saints, and a Presentation, in the church of the Smo. Salvatore in Bologna. (*Vasari, Federici.*)

TREVISANI, Cav. FRANCESCO, *b.* at Capo d'Istria, near Trieste, April 10, 1656, *d.* at Rome, July 30, 1746. Roman School. Studied under Antonio Zanchi at Venice, and executed several fine works in imitation of the great Venetians; but having eloped with a young Venetian lady of high family, he fled to Rome, where he settled and acquired a great reputation. He found valuable patrons in the Cardinal Flavio Ghigi, nephew of Pope Alexander VII., and in the Duke of Modena, then Spanish Ambassador at the Court of Rome. He forsook the Venetian manner after his arrival in Rome, and adopted that of Guido, Domenichino, and other Carracceschi, and Carlo Maratta, then in fashion there. His composition is grand, and his chiaroscuro forcible, his execution free and bold, his drawing correct and graceful, and his colouring brilliant. He had the power of imitating the style of any

master, and he painted almost every subject—figure, portrait, animal, landscape, architecture, flowers, &c. He is sometimes called Roman Trevisani to distinguish him from Angelo Trevisani of Venice (*living* 1753), who was also a good portrait-painter.

*Works.* Rome, San Silvestro in Capite, the Crucifixion: San Francesco delle Sagre Stimate, the Titular: church of the Collegio Romano, Death of St. Joseph: San Giovanni Laterano, the Prophet Baruch. Urbino, cathedral, cupola. Forlì, Casa Albicini, Crucifixion, and other works. Venice, San Rocco, St. Anthony of Padua. Louvre, Madonna and Child; another with the Child sleeping. Dresden Gallery, Murder of the Innocents; a Repose; and several others. Many of his works have been engraved. (*Lanzi.*)

TROTTI, *Cav.* GIO. BATTISTA, called IL MALOSSO, *b.* at Cremona, 1555, *living* 1607. Lombard School. The scholar of Bernardino Campi, whose niece he married; he became an imitator of Correggio and Soiaro. His nickname of Malosso is said to have been given him at Parma by Agostino Carracci, who, with reference to his rivalry, found Trotti a hard bone to pick, *Mal osso*. He executed some celebrated frescoes in the Palazzo del Giardino at Parma, and others from the designs of Giulio Campi in the cupola of Sant' Abondio. A favourite subject with him was the Beheading of John the Baptist, which he has repeated in San Domenico at Cremona, in San Francesco, and Sant' Agostino at Piacenza. In the cathedral at Cremona, is the Crucifixion: in San Pietro, Santa Maria Egiziaca; and in Sant' Abondio, a Pietà. (*Zaist, Lanzi.*)

TURCHI, ALESSANDRO, called ALESSANDRO VERONESE, and L'ORBETTO, from his occupation of leading his blind father, *b.* at Verona, in 1582,

*d.* at Rome, in 1648. Venetian School. He was first the colour-grinder, and then the scholar of Felice Riccio, called Brusasorci; he studied afterwards under Carlo Saracino at Venice; he spent also some time at Rome, and studied the works generally of the great Italian masters on the eclectic principle of the Carracci; he was, however, a decided mannerist. His chief excellence was his colouring. He painted frequently small pictures on marble, stone, and slate.

*Works.* Rome, church of the Conception, St. Felix: San Romualdo, Flight into Egypt: Colonna Palace, Sisera. Verona, San Stefano, the Forty Martyrs: San Niccolo, the Nativity: at the Misericordia, a Pietà: Sant' Anastasia, the Ascension: Santa Maria in Organo, the Virgin in glory, with Saints: Casa Girardini, Adoration of the Kings; and other works. Louvre, the Deluge; Samson and Dalilah; the Death of Cleopatra; and others. Dresden Gallery, David with the Head of Goliath; the Judgment of Paris; and several small and careful religious pictures on slate. London, Bridgewater Gallery, Joseph and Potiphar's Wife. (*Dal Pozzo, Passeri, Lanzi.*)

UBERTINI, FRANCESCO, called BACCHIACCA, *b.* about 1490, *d.* at Florence, 1557. Tuscan School. The scholar of Pietro Perugino, and the friend of Andrea del Sarto. He painted in oil and in fresco, and was distinguished for his small figure pieces, which he painted sometimes upon furniture. Several of his works, which Vasari praises for their diligent execution, are still extant; as the two pictures executed for Giovan Maria Benintendi; one, the Baptism of Christ, now apparently in the Berlin Gallery, and the other in the Dresden Gallery, representing a



Scythian tradition, in which several claimed to be the son and heir of a Scythian prince who had just died, and the test of the genuine heir was to be the best shot with an arrow through the heart of the deceased; when the youngest competitor declined on the plea that his father's heart was too dear to him, even in death, to be made a mark for his bow. In San Lorenzo at Florence are two other works by Ubertini. And Vasari remarks that many of his pictures were sent to France and to this country. He excelled also in painting animals of all kinds, and was a distinguished decorator. He died in the service of the Grand-Duke Cosmo I. when engaged on some designs for the curtains of the state bed being prepared for the marriage of the Prince Francesco de' Medici with Joanna of Austria, which was completed by Vasari. The embroidery was executed by Francesco's brother Antonio Ubertini. Angelo Bronzino introduced the Portrait of Bacchiacca, with that of Jacopo da Pontormo and others in his picture of Limbo, in the Florentine Gallery. (*Vasari, Baldinucci.*)

UCCELLO, PAOLO, called also PAOLO DI DONO, *b.* at Florence, 1396-7, *d.* about 1479. Tuscan School. Nothing is known of his education; he was the companion of Ghiberti and Donatello, and was the first Italian artist who reduced the principles of perspective to rule: he was acquainted with geometry, which he read with Giovanni Manetti. His love of perspective made him comparatively skilful in foreshortening. Vasari remarks, that Uccello would have proved one of the ablest painters of Italy, from Giotto down to his own time, had he paid as much attention to men and animals as he did to perspective. He was fond of introducing animals and birds into his pictures, and was called Uccello, from his predilection for birds. He painted

in fresco and in distemper, but most of his works have perished; his principal were some pictures, in green earth, in Santa Maria Novella, where he illustrated the history of Adam and Eve, and of Noah and the Deluge. He excelled in landscape.

*Works.* Santa Maria Novella, the Sacrifice of Noah; cathedral, Equestrian portrait of John Hawkwood, an English military adventurer who died in 1393: Santa Maria Maggiore, the Annunciation: Uffizj, a Battle-piece, marked *Paoli Ucelli opus*; two other similar pieces in the collection of SS. Lombardi and Baldi; these are three of the four battles mentioned by Vasari as at Gualfonda. Louvre, Bust-Portraits of Giotto, Uccello, Donatello, Brunelleschi, and Giovanni Manetti, as representing painting, perspective and animal painting, sculpture, architecture, and mathematics. (*Vasari, Gaye.*)

UDINE, GIOVANNI DA, *b.* October 27, 1487, *d.* at Rome, 1564. Roman School. His family name was Ricamatori, from the occupation of embroidering. He was at first the scholar of Giorgione, and subsequently studied under Raphael at Rome, where he executed an important portion of the decorations of the Vatican Loggie. An excellent picture, attributed to Giovanni, in the Academy at Venice, proves that he was an able disciple of the Venetian School previous to his Roman visit; it represents Christ among the Doctors, and is a calm and beautiful composition. Giovanni was, however, chiefly a decorative painter, and was in his time unrivalled in his representations of animals, birds, fruit, flowers, and objects of still life of all kinds. Vasari especially mentions a book of birds, which delighted Raphael, who employed him to make copies and studies from the beautiful grotesque ornaments in the apartments of the ancient baths of Titus at Rome, which

had just then been discovered; and, under the direction of his master, Giovanni, assisted by these remains, constituting the chief type of the *cinquecento* revival in painting, executed the greater portion of the arabesque and grotesque decorations of the Loggie, and apartments of the Vatican. He assisted Raphael in other works, as in the famous St. Cecilia at Bologna, and the Cartoons at Hampton Court, in this case chiefly the frame-work: also in the ornamental portions of the decorations of the Farnesina. He executed stuccoes as well as paintings; the decorations in the first arcade of the lower story of the Loggie, and the frieze with Children playing in the Villa Madama, containing the best examples of this decorative work at Rome, are among his own more independent works. There are some of his decorations in the Grimani Palace at Venice; and the palace of the Archbishop at Udine is also decorated in the same style. The works in Santa Maria in Cividale, and in Santa Maria di Castello in Udine, mentioned by Vasari, have long since perished. (*Vasari.*)

VACCARO, ANDREA, *b.* at Naples, 1598, *d.* 1670. Neapolitan School. Scholar of Girolamo Imparato and of Massimo Stanzioni. He was first an imitator of Michelangelo da Caravaggio, and executed some excellent copies of that master. Through the influence of Stanzioni, Andrea subsequently abandoned the manner of Caravaggio, and imitated the style of Guido, and in this taste his principal works are executed. The Studj Gallery at Naples contains a Holy Family and several pictures by Vaccaro. His most reputed works are the Presentation of the Virgin in the Temple, in the Pietà de' Turchini; and the Resurrection,

and the Coronation and the Assumption of the Virgin, in the church del Smo. Rosario: others in the church of the Theatines. Vaccaro was the first Neapolitan painter who established a life school; and, after the death of Stanzioni, was the best master of the Neapolitan School. (*Dominici.*)

VAGA, PERINO DEL, called also BUONACCORSI, his family name, *b.* at Florence, June 28, 1500, *d.* at Rome, Oct. 19, 1547. Roman School. He was early instructed by Ridolfo Ghirlandajo, at Florence. He subsequently went, with a painter of the name of Vaga, to Rome, where he studied the works of Michelangelo and the antique, and became the scholar of Raphael. He assisted Giovanni da Udine in the stucco and arabesque decorations of the Loggie of the Vatican, where he also executed some of the biblical subjects from the designs of Raphael. Perino painted likewise the figures of the planets in the great hall of the Appartamento Borgia, in the Vatican, from the drawings of Raphael. After the sack of Rome, in 1527, this painter established himself for some time at Genoa, where he introduced the Roman style, and founded a new school. With the assistance of his scholars he ornamented the Doria Palace at Genoa, in the style of the decorations of the Palazzo del Tè, by Giulio Romano, at Mantua. The designs of the staircase display the most fanciful beauty of the cinquecento arabesque, and the stucco work is of the most varied and graceful character. In the apartments are historical and mythological representations; some are by Perino himself, others were executed from his designs: owing, however, to the comparative incapacity of his assistants, these works are of very unequal merit. In this master's pictures of Madonnas and other subjects of the kind, we find a more or less successful imitation of

Raphael, but without the depth, vigour, and beauty of that great master. Perino's facility of execution betrayed him latterly into a negligent and mechanical manner; but there is much of Raphael, and more of Andrea del Sarto, in his smaller oil pictures. The picture known as the Parnassus, formerly in the collection of Charles I. of England, and attributed to Perino del Vaga, is now in the Louvre, and is in the catalogue restored to Il Rosso, to whom, from the evidence of an old print, it belongs; it is now called "The Defiance of the Pierides." Perino del Vaga painted some excellent portraits; that of the aged Cardinal Polo, in England, at Althorp, is full of character, but brown in colour.

*Works.* Rome, in the Loggie of the Vatican, as part of the so-called Raphael's Bible, the Hebrews crossing the Jordan; the Taking of Jericho; the Fall of Jericho; Joshua in conflict with the Amorites; Abraham preparing to sacrifice Isaac; Jacob Wrestling with the Angel; Joseph and his Brethren; the Birth, Baptism, and Last Supper, of our Lord: Castell' Sant' Angelo, frescoes: San Stefano del Cacco, Pietà, fresco: San Marcello, frescoes: Borghese Gallery, Holy Family; a Madonna: Palazzo Doria Pamfili, Galatea. Genoa, Doria Palace, frescoes. Naples, Studj Gallery, two Holy Families: Palazzo Salerno, Holy Family. Pisa, cathedral, Death of the Virgin, completed by Sogliani. In the Berlin Gallery are two pictures, one representing Paul preaching at Athens; the other, the Baptist preaching; they are of the school of Raphael, and are considered by Waagen to be possibly by Perino del Vaga. (*Vasari.*)

VANNI, Cav. FRANCESCO, *b.* at Siena, 1563, *d.* Oct. 25, 1609. Siennese School. Scholar of his father and Archangelo Salimbeni, at Siena, and of Giovanni de' Vecchi, at Rome. He studied also

and copied the works of Correggio and Parmigiano, at Parma, but became eventually a decided follower of Barocci. He was invited to Rome by Clement VIII., and painted the altarpiece of Simon Magus rebuked by Peter, for one of the chapels of St. Peter's, for which he was created Cavaliere of the Abito di Cristo. Vanni painted so much in the style of Barocci that their works may be mistaken; but, though equal to Barocci in colouring, he had less vigour of conception and less energy of execution: his drawing is correct, but less full than that of Barocci. He belonged to a distinguished family of painters of Siena. Andrea di Vanni (1372-81) was probably of the same family. His two sons, Michelangelo and Raphael Vanni, both attained the rank of Cavaliere; the younger was the superior: he imitated Pietro da Cortona, and executed several meritorious works in Rome, where, in 1655, he was elected a member of the Academy of St. Luke. Francesco etched a few plates.

*Works.* Rome, Santa Maria in Vallicella, a Pietà: Santa Cecilia, in Trastevere, the Flagellation of Christ; and the Death of St. Cecilia. Siena, church of the Dominicans, San Raimondo walking on the sea. Others in Santa Maria dell' Umilta, at Pistoja: at Pisa, &c. Louvre, two pictures of the Repose in Egypt, and the Martyrdom of St. Irene. (*Baldinucci, Gaye, Milanese.*)

VANNI, GIOVANNI BATTISTA, *b.* in 1599, *d.* 1660. Tuscan School. The scholar of Jacopo da Empoli and Christofano Allori. He was a good copyist, especially of the works of Correggio, Titian, and Paul Veronese. He was a good colourist. His masterpiece is St. Lawrence, in the church of San Simone, at Florence. (*Baldinucci.*)

VANNUCCHI. [SARTO, ANDREA DEL.]

VANNUCCI. [PERUGINO, PIETRO.]

VAROTARI, ALESSANDRO, called IL PADOVANINO, *b.* at Padua, in 1590, *d.* 1650. Paduan and Venetian Schools. He was the son of Dario Varotari, a distinguished painter and architect, and from him Alessandro received the earliest instruction in this art. He visited Venice in 1614, and studied and copied, with the greatest assiduity, the works of Titian, and is considered one of the most successful followers and imitators of that great master, in freedom of touch, in mellowness and gradation of tints, and in simplicity of composition. His figures are beautiful and graceful, and have sometimes a noble expression; as, for instance, in his picture of a Saint in deacon's orders, in the Academy at Venice. He excelled chiefly in women and children, in which his rich curvations produce a charming effect; his outlines are not sufficiently pronounced for subjects of a sterner class. Zanetti described Varotari's style by quoting a line of Ariosto:—

“Le Donne, i Cavalier, l'arme, gli Amori.”

His *Marriage of Cana*, in the Academy at Venice, is generally considered his principal work; it was formerly in the monastery of San Giovanni di Verdara, at Padua. His pictures are rarely found out of Venice or Padua. Varotari excelled in portraits, and was altogether the most distinguished Venetian painter of his time. Varotari's scholars copied his works with so much ability, that some of these imitations have been mistaken for originals. Bartolomeo Scaligeri was his principal follower. His sister, Chiara Varotari (1582–1639), excelled in portraits; her own, by herself, is among the painters' portraits of the Florentine Gallery.

*Works.* Venice, Santa Maria Maggiore, a *Miracle of the Virgin*; a *Battle*;

and other works: *San Pantaleone*, a *Pietà*: Academy, the *Marriage of Cana*; a *Saint in deacon's orders*. Bergamo, church of Sant' Andrea, a ceiling. Berlin Gallery, an *Ecce Homo*. Louvre, *Venus and Love*. (*Ridolfi, Zanetti.*)

VASARI, *Cav.* GIORGIO, *b.* at Arezzo in 1512, *d.* at Florence, June 27, 1574. Tuscan School. He studied under his father Antonio Vasari, Guglielmo dà Marcillat, Michelangelo, and Andrea del Sarto. He visited Florence in 1524; lost his father in 1528; and already, in 1529, he was of considerable assistance to his family: he accompanied Cardinal Ippolito de' Medici to Rome, who introduced him to Pope Clement VII. He was an architect and jeweller, as well as painter, historical and ornamental; he superintended the decoration of several public buildings in Florence. He undertook a great number of extensive works, and executed them with extraordinary rapidity, and his compositions are accordingly in general very unsatisfactory paintings; his design is mannered, and his colouring is cold and feeble. “We paint,” says Vasari, “six pictures in a year, while the earlier masters took six years to paint one picture.” In his *Life of Raphael*, Vasari censures his fellow students for contenting themselves with being mere imitators of Michelangelo, and for having acquired a hard, laboured manner, destitute of beauty, and possessed neither of originality of conception nor attraction of colouring. This censure is well applicable to Vasari himself, and applies to most of his works. He painted, however, some excellent portraits; as that of Lorenzo de' Medici in the Uffizj Gallery. Few painters have been more successful in point of patronage, or have executed more works than Vasari. His pictures have no remarkable excellence, but his figures are generally well drawn, and

occasionally conspicuous for a certain dignity of character.

Vasari's chief claim on posterity consists in his celebrated biographical series of the Lives of the most distinguished painters, sculptors, and architects, from the period of Cimabue down to his own time, extending over four centuries—*Le Vite de' piu Eccellenti Pittori, Scultori, e Architetti*, published by Vasari himself in 1550, and again, with considerable alterations, in 1568. There have been many editions since, all of which are surpassed by the work now in course of publication by a society of "Amateurs," at Florence, 12mo, 1846-54, seq. There is also an admirable German translation by Schorn and Förster, Stuttgart, 1832-49. Without this very important work, our knowledge of the different masters, and of the development of the Schools of Italy, would have been most inadequate and fragmentary; added to this, the beauty and simplicity of the style, the liveliness of the narrative, both powerful and eloquent, the graphic anecdotes of men and manners interspersed throughout the Lives, invest the work with an interest which never flags. Vasari describes it as originating in a suggestion by Paolo Giovio; and he undertook it at the request of the Cardinal Farnese. It is a vast compilation and a work of great labour, whether the production of one or more persons, and remains even now unrivalled by any work of its kind, notwithstanding its numerous inaccuracies, and his partiality for the Florentines.

*Works.* Rome, the Sala Regia in the Vatican, representations of the Triumphs of the Church: San Giovanni Decollato, the Martyrdom of St. John: Borghese Gallery, Lucretia and Leda. Florence, the Badia, Assumption of the Virgin: Santa Croce, the Crucifixion, and others: cathedral,

cupola: Santa Maria Novella, the Resurrection: Academy, several subjects: Pitti and Uffizj Galleries, examples. Pisa, San Stefano ai Cavalieri, works. Bologna, in the refectory of San Michele in Bosco, three sacred subjects: Academy, Madonna and Saints: Arezzo, and Camaldoli, Val di Chiana, several works. Berlin Gallery, a Portrait of Cosimo I., and Peter and John blessing four kneeling Converts. Louvre, the Salutation, and three other sacred subjects.

VASILACCHI, ANTONIO, called L'ALIENSE DA MILO, *b.* 1556, *d.* 1629. Venetian School. He was a Greek by birth, of Milo, but studied at Venice for a short time under Paul Veronese: the abilities that he displayed excited the jealousy of his instructor, who is said to have dismissed him from his studio, recommending him to limit himself to cabinet pieces. Vasilacchi followed a very different course, he devoted himself to large pictures in Paolo's manner, but he subsequently became the imitator of Tintoretto, and he transplanted the style of that master to Perugia, where he executed some extensive works in the church of San Pietro. He was a good imitator of Paul Veronese, and his works are numerous at Venice, but bold, careless, and mannered. (*Ridolfi, Zanetti.*)

VECCHI, GIOVANNI DE', *b.* at Borgo San Sepolcro, 1536, *d.* 1614. Roman School. He studied first under Raffaello del Colle, and afterwards under Taddeo Zuccherò. He assisted the latter, or painted in competition with him, in the decorations of the Farnese Villa at Caprarola. Several of his pictures are in the churches at Rome; in Sta. Maria d' Ara Celi he painted some subjects from the Life of St. Jerome; and in the cupola of the Gesù, he represented in fresco the four doctors of the church, Gregory, Ambrose, Jerome,

and Augustine. The mosaics of the tribune of St. Peter's, St. John and St. Luke, are from his cartoons. (*Baglione.*)

VECCHIA, PIETRO, *b.* at Venice, 1605, *d.* 1678. Venetian School. The scholar of Alessandro Varotari, called PADOVANINO. He studied and copied with great skill the works of Giorgione and Pordenone. His real name appears to have been Mattoni; Vecchia was a nickname he got from his ability in imitating and restoring old pictures. He executed many original imitations of Giorgione and others, which Zanetti states have found their places in celebrated galleries as originals. His sacred subjects, as some representations of the Passion by him, completely failed, from a want of appropriate elevation of feeling for the subject: his talent was more for the ludicrous than the serious. His easel pictures were generally of inferior subjects. His touch was bold, his drawing and colouring excellent, and his light and shade powerful and effective. He made the designs of many of the mosaics in the church of St. Mark's, at Venice; several of his pictures are still in the churches there. (*Zanetti, Lanzi.*)

VECELLIO. [TITIAN.]

VECELLIO, MARCO, called also MARCO DI TIZIANO, *b.* at Venice, 1545, *d.* 1611. Venetian School. He was the nephew, scholar, and assistant of Titian, with whom he was a favourite, and also his travelling companion. In simple composition and the mechanism of the art he was a good follower of his great master; but his works, like those of most imitators, are deficient in originality and in animation. In the Ducal Palace, in San Jacopo di Rialto, and in San Giovanni Elemosinario, at Venice, there are some good pictures by this painter. Zanetti notices the Annunciation, in San Jacopo,

as his master-piece. Marco's son, Tizianello, was also distinguished in his time, but belongs to the mannerists of the Venetian School. (*Zanetti.*)

VENEZIANO, ANTONIO, *b.* at Venice, about 1320, *living* in 1388. Venetian School. He studied with Angelo Gaddi, at Florence, and painted in his style. He is much praised by Vasari, who considered Antonio the greatest master of chiaroscuro of his time; he praises also his colouring, drawing, composition, and expression. Towards the close of his life he turned physician; and Vasari says he was as distinguished in one capacity as the other, and that he died at Florence, of the plague, in 1384; he was, however, still living in Pisa in 1388. He painted three of the subjects from the Life of San Ranieri, in the Campo Santo, at Pisa—the three which occupy the lower half of the wall. They display a better taste than those which fill the upper compartment, though, in their present state, they scarcely justify Vasari's praises. Antonio executed, also, some works for the Signory of Venice, and for Santo Spirito at Florence.

VENEZIANO, DOMENICO, *b.* at Venice, about 1410, *d.* about 1460–4. Tuscan School. The scholar of Antonello da Messina, who is recorded to have imparted to this painter, about 1450, the secret of the new method of oil-painting, which he had himself acquired (probably from Lambert Van Eyck) at Bruges, about 1442–5. About the year 1460, Domenico Veneziano and Andrea del Castagno were employed to execute some paintings in the Portinari Chapel, in Santa Maria Nuova, when the greater sensation caused by the pictures of Domenico excited the envy of Andrea, who, according to Vasari, insinuated himself into the confidence of Domenico, ac-

quired his secret from him, and then waylaid him on returning from his work in the evening, struck him on the head with a piece of lead, and returned to his own work in the chapel, whence he was called out to his wounded friend Domenico, who died in the arms of his treacherous companion. This story rests entirely on the recorded confession of Andrea, afterwards called the Infamous; but the story was never contradicted. The paintings of the Portinari Chapel have perished; and it is not yet ascertained whether the one authentic picture by Domenico, in Santa Lucia de' Magnoli, at Florence, beyond the Arno, be painted in oil or in distemper: this work displays a good feeling for form, and has an agreeable expression. Vasari says Domenico excelled in colouring and in perspective, which he applied also skilfully in his foreshortenings. (*Vasari, Carton.*)

VENEZIANO, LORENZO, painted in 1358-68. Venetian School. There is an altar-piece by this early master in the Academy at Venice, representing the Annunciation to the Virgin in the centre, with Saints around; it was formerly in the church of Sant' Antonio di Castello. Lorenzo was one of the earliest of the Venetian artists, and was of great reputation in his day. His style, hard and formal, shows a fine feeling and a study of nature, with a judicious arrangement and variation of attitude; and was superior in the expression of the heads. (*Zanetti.*)

VENUSTI, MARCELLO, *b.* at Mantua, in the early part of the sixteenth century, *d.* at Florence before 1585. Tuscan School. Scholar of Perino del Vaga and of Michelangelo. He executed several works from his masters' drawings and compositions, among which is conspicuous the admirable copy in oils, of the great Last Judgment, now in the Studj Gallery at

Naples; it was copied for the Cardinal Farnese, under Michelangelo's superintendence, and, owing to the now defaced state of the original, has an extreme interest: there was a copy of this picture in the Aguado collection at Paris. Marcello is distinguished by a delicate and careful execution. In the Colonna Gallery is a representation of Christ in Limbo, by him; an original work, which, though as a composition, feeble and deficient in general effect, possesses many well-executed parts. He excelled in works on a small scale and portraits, which he preferred to larger pictures. He painted Paul III. several times, and Vasari observes, with great success.

*Works.* Rome, Sant' Agostino, the Martyrdom of St. Catherine: San Giovanni in Laterano, in the sacristy, the Annunciation, after a drawing by Michelangelo: Capitol, Portrait of Michelangelo: Palazzo Borghese, Christ bearing the Cross. Berlin Gallery, Christ on the Mount of Olives. (*Baglione.*)

VERRIO, ANTONIO, *b.* at Lecce, about 1639, *d.* at Hampton Court, 1707. Neapolitan School. The scholar, in the first instance, of an obscure painter of his native town; he then studied at Venice, and acquired a gay and showy colouring. After distinguishing himself at Lecce, he tried his fortunes at Naples, where he painted in the Gesù Vecchio, in 1661. He then went to the south of France, and, says Dominici, he turned Huguenot, and was drowned there. This is, however, so far from being the fact, that he had yet an extraordinary career of success in France and England for nearly half a century. He painted some extensive frescoes at Windsor, for Charles II., between 1676 and 1681; and others at Hampton Court and Burleigh, for all of which he was enormously paid. For the paintings

at Burleigh House alone, says Dr. Waagen, Verrio received more money than Raphael or Michelangelo were paid for all their paintings put together: he received 18,000*l.*, besides his keep, and a carriage at his disposal. Verrio, says Walpole, though he possessed little invention and less taste, was an excellent painter for the sort of subjects on which he was employed—gods, goddesses, kings, emperors, and triumphs; which he poured over those public surfaces on which the eye never rests long enough to criticise—ceilings and staircases. The New Testament or the Roman History cost him nothing but ultramarine; that, and marble columns and marble steps, he never spared. The staircase at Hampton Court is one of his last and worst works; an altar-piece of the Incredulity of St. Thomas, at Chatsworth, is one of his best. (*Dominici, Walpole.*)

VERROCCHIO, ANDREA DEL, *b.* at Florence, 1432, *d.* at Venice, 1488. Tuscan School. He was the scholar of Donatello, and was painter, sculptor, goldsmith, and architect. He was much more distinguished as a sculptor than as a painter: in the former branch he was already an artist of reputation in 1472, when he completed the bronze sepulchre of Giovanni and Piero de' Medici, in San Lorenzo, at Florence. In 1474 he made the bronze bell, enriched with figures and ornaments, of the abbey of Montescalari; in 1476, the David, in the gallery of the Uffizj; and in 1479 he was invited to Venice, to make the equestrian statue of Bartolomeo Colleoni. He executed also some works at Rome for Sixtus IV.

Verrocchio caught cold when casting the Colleoni statue, and died before it was finished; it was completed by Alessandro Leopardi, and fixed in its place in 1495. Leopardi has inscribed his own name on the saddle girth.

When Verrocchio had completed the horse, he was surprised to hear that Vellano, of Padua, was to make the figure of Colleoni; this so exasperated him that he destroyed the head of the horse and fled, and the Venetian Signory sent him an intimation that he had better not return to Venice if he valued his head. He replied, that he would treasure their admonition; for they were as incapable of restoring him his head as they were of finding another fit for his horse. The Signory, however, substituted persuasion for threats, and induced him to return and undertake the completion of the work.

The anatomical knowledge of the form which his profession as a sculptor demanded and developed, Verrocchio applied to painting; but his pictures are extremely scarce. He is said, by Vasari, to have been the first, or, according to Bottari, only one of the first, who took plaster casts from the limbs, living and dead, to serve as models for art studies: it was a practice familiar to the ancient Greeks. There is a picture of the Baptism of Christ, by Andrea, in the Academy at Florence, in which the figure of an angel, according to Vasari, is the work of Verrocchio's scholar, Leonardo da Vinci, which, the story says, so far surpassed the other parts of the picture, that Andrea resolved never again to undertake any commissions in painting; the figure in question, however, shows no marked superiority, and the story, like many similar traditions, has doubtless less fact than fiction. Verrocchio was then at the summit of his reputation as a sculptor in bronze, and was so completely occupied that he can have had little time for painting. Like his eminent scholar, he was a skillful musician. His principal work is, perhaps, the great group of the Incredulity of St. Thomas, in the church of Or San Michele, at Florence, finished in



1483, and weighing 3981 lbs. His style, as a painter, is in no way exempt from the rigid forms of the *quattrocento*. Though he died at Venice, his remains were brought to Florence, by another of his distinguished scholars, Lorenzo di Credi, and deposited in the church of Sant' Ambrogio.

VICENTINO, ANDREA, *b.* at Venice, 1539, *d.* 1614. Venetian School. He is called also Andrea Michieli. He painted history in the style of the elder Palma, by whom he was instructed; and was a bold and effective mannerist, fertile in invention. He was employed in many works in the Ducal Palace, in the Sala dello Scrutinio, and the Sala del Maggior Consiglio, &c.; the churches of Venice also possess several of his works: some of the best are in the Frari and Ognissanti: in the Academy is a Deposition from the Cross. In the Uffizj, at Florence, is Solomon anointed King of Israel. (*Ridolfi, Zanetti, Lanzi.*)

VINCI, LEONARDO DA, *b.* at Vinci, near Empoli, in the Val d' Arno, below Florence, in 1452, *d.* at Cloux, near Amboise, in France, May 2nd, 1519. Tuscan School. He was the natural son of Pietro da Vinci, a notary, and in 1484 notary to the Signory of Florence; by whom Leonardo was placed with the celebrated sculptor and painter Andrea Verrocchio, also the master of Pietro Perugino: and it is related by Vasari that Verrocchio gave up painting in disgust, finding himself surpassed by his young scholar. The inadequate cause of so much chagrin is still preserved in the figure of an Angel, in the picture of the Baptism of Christ, by Verrocchio, in the Florentine Academy.

Leonardo appears to have been a universal genius; painting was but one, and apparently not the principal, of his accomplishments, in his own estimation, as he lays no particular

stress upon his qualifications in this respect in his letter to Ludovico II Moro, about the year 1480, when he offered his services to that prince: he states—"I will also undertake any work in sculpture; in marble, in bronze, or in terra-cotta: likewise in painting, I can do what can be done, as well as any man, be he who he may." He appears to have excelled in sculpture, architecture, painting, music, engineering, and mechanics generally; mathematics, astronomy, botany, and anatomy. The duke took Leonardo into his service with a salary of 500 crowns a year, and about 1485 he established an Academy of the Arts, at Milan, under Leonardo's direction. It was his zeal in the service of the students of this Academy, that appears to have led Leonardo into his laborious anatomical studies, of which very valuable memoranda are preserved at Windsor. Some portions of the human body, supposed in the history of Anatomy not to have been known even to anatomists till near a century later, are well defined in Leonardo's drawings; they are, however, though so careful and minute, not always correct, and they were made evidently more for his own guidance than for the inspection of others; very few could be made serviceable as studies for artists.\* He is supposed to have made these studies, chiefly minute pen-and-ink drawings, while attending the lectures and dissections of Marcantonio della Torre, at Pavia, about the year 1490.

Minute observation is demonstrated as one of Leonardo's faculties in his style of painting, and in the majority of his sketches of character; he appears to have been singularly precise

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\* A volume from these, and other studies, by Leonardo, at Windsor, was published by Chamberlain in 1812.

in all things, not excepting his dress ; and apparently very dilatory : most of his works occupied him a long time, and many of them were left unfinished at last. His laborious execution, and his anxiety about vehicles or media, made him a slow painter ; his works do not appear to have been numerous at any time, and they are now necessarily scarce. His great work, the Last Supper, in the refectory of the Dominican Convent of Santa Maria delle Grazie, at Milan, finished in 1497, had all but perished within half a century of its execution ; but a good copy of it by Marco d'Oggione, made not many years after its completion, is fortunately preserved in the Royal Academy of London : the modern copy by Bossi, in the Brera, at Milan, is too arbitrary to bear comparison with the older work, as a reproduction of Leonardo's great painting.

In this celebrated painting of the Last Supper, executed in oils, &c., on the wall, Leonardo has shown himself not only a curious and scientific manipulator, but a great painter in the grandeur of his style. Luca Signorelli, of Cortona, is probably the only other Italian painter, who had by his own comprehensive observation, succeeded in emancipating himself from traditional forms, and generalizing directly from nature : Michelangelo by no means took the lead in that greatness of style of form which distinguishes the *cinquecento* from the *quattrocento* ; in painting, Michelangelo was for years anticipated by Leonardo and Luca Signorelli. And of these three great Tuscan masters, Leonardo seems to have the title of precedence, as the *Cenacolo* of Milan was finished before any of the great works of the others were even commenced, while Leonardo's work was begun some twenty years before the frescoes of the cathedral of Orvieto, or the famous cartoon of Pisa,

were even contemplated. This work is remarkable for propriety of subject and arrangement, for its comprehensive, and, at the same time, minute details of character, and for the simplicity of the composition, and the largeness of the style of form ; and it was probably one of the first, if not the first oil-painting, executed in Milan. It is now nearly defaced, but is sufficiently preserved in the copies, and the numerous prints after them.

In colour Leonardo was not conspicuous, but in chiaroscuro he achieved great excellence, and was the first who made it a prominent object of ambition with painters : the Lombard light and shade, distinguished for its harmonious tone, subsequently proverbial, was one of the immediate results of the efforts of Leonardo da Vinci, at Milan.

Leonardo left Milan about the year 1500, and returned to Florence, having served the Duke Ludovico for nearly twenty years, not only in the capacity of painter, but as sculptor, engineer, and architect. In 1491-3, he made the model of the equestrian statue of Francesco Sforza, which was afterwards destroyed by the French ; and at the same time he was employed in the building of the cathedral, and other works ; and he also composed several books on the Arts, and some scientific subjects.

In Florence, his chief works in painting were the Portrait of Mona Lisa del Giocondo, now in the Louvre, and the celebrated cartoon of the Battle of Anghiari, for the council hall of the Palazzo Vecchio, ordered by the Gonfaloniere Soderini, as a companion to the better-known "Cartoon of Pisa," by Michelangelo, intended for a painting in the same hall. Leonardo painted on this work in 1504-5, but left it incomplete ; a small portion, of horsemen fighting for a standard,

called the "Battle of the Standard," is well known, from the print made by Edelinck, from a sketch by Rubens: it is extremely ill-drawn and full of grimace, and can give us only the vigorous composition of Leonardo's group.

In 1507-9 Leonardò was again in Milan, and was in the first year appointed painter to Louis XII., of France, a patron of the Arts. Until 1514 his time seems to have been divided between Florence and Milan; in that year, Sept. 24, he visited Rome for the first time, and in company with Giuliano de' Medici, brother of Leo X. That pontiff employed Leonardo to execute some work in the Vatican; this the painter proposed to do in oil colours, then little understood in Rome, and when Leo, on the occasion of a visit to the painter, saw oils and varnishes, but no picture, he exclaimed, "Dear me! this man will never do anything, for he thinks of the end before the beginning of his work,"—assuming that he was already preparing his varnishes. This want of courtesy, and a disagreement with Michelangelo, caused him to leave Rome in disgust. He returned to the north, was introduced to Francis I., at Pavia, and entered into that king's service, with a salary of 700 crowns a year. Leonardo accompanied Francis to France in 1517, but though he survived more than two years, he executed no new work in France; the king could not even persuade him to paint a picture from his cartoon of St. Anne and the Virgin (now in the Royal Academy, London), which he had brought with him from Florence. He already felt the effects of age and a laborious life: on the 18th of April he made his will at Cloux, near Amboise, and he died there on the 2nd of May following; but not, it seems, in the arms of Francis I., as Vasari has reported, for the

court was on that day at St. Germain. The recorded date, however, of Leonardo's death, is not so certain as positively to refute Vasari's story, for it has been found exclusively endorsed on a copy of his will, in the possession of his heirs, thus—*Morse in Ambosa*, 2 *Mag.* 1519. He appears to have bequeathed all his personal effects, writings, books, pictures, drawings, &c. and clothes, to his favourite pupil, Francesco Melzi, a Milanese gentleman, who followed painting as an amusement only. *Laita at the Hague*

Authentic works of this great painter are extremely scarce, and several of those attributed to him are doubtless by some of his numerous scholars and imitators. He had three manners; the first, that of Verrocchio, his master; the second, that of Milan, in which the majority of his works are executed; and the third, that of Florence, in which he suffered a re-action, apparently from the rising masters of the *cinquecento*—Michelangelo, Fra Bartolomeo, and Raphael. The Portrait of Mona Lisa, in the Louvre, and his own magnificent Portrait, in the Florentine Gallery, as also the cartoon of the "Battle of the Standard," are examples of this style: in execution, his own Portrait is his finest work.

Leonardo da Vinci was in every sense an extraordinary man: if he had been only an imitator instead of an originator, he would still have been a great painter. His writings are as remarkable as his paintings; his treatise on painting, *Trattato della Pittura*, existing in many editions, and in many languages, is well known; but there are still many unpublished scientific manuscripts in the library at Milan. These were carried by Napoleon to Paris, and a selection from them was published by M. Venturi—*Essai sur les Ouvrages Physico-Mathématiques de Leonard da Vinci, avec des Fragmens*

*Madonna of the ...*

*2 1/2 ...*

*tirés de ses Manuscrits apportés de l'Italie.* Paris, 1797. These writings, in which many important modern discoveries are anticipated, have drawn the following high eulogy from Mr. Hallam—"If any doubt could be harboured, not as to the right of Leonardo da Vinci to stand as the first name of the fifteenth century, which is beyond all doubt, but as to his originality in so many discoveries, which probably no one man, especially in such circumstances, has ever made, it must be on an hypothesis, not very untenable, that some parts of physical science had already attained a height which mere books do not record."—*Literature of Europe.*

*Works.* Florence, Uffizj, his own Portrait; the Head of Medusa; Adoration of the Magi: Pitti Palace, female Portrait (Ginevra Benci?). Rome, Palazzo Barberini, Modesty and Vanity; Sant' Onofrio, the Virgin and Child (fresco). Parma, Sanvitali collection, Virgin, marked *Leonardo Vinci Fece*, 1492. Milan, Santa Maria delle Grazie, the Last Supper (defaced): Brera, the Virgin and Child, with a Lamb; Head of Christ (drawing): Biblioteca Ambrosiana, Portraits of Lodovico II Moro, and the Duchess Beatrice; six Portraits in crayon: Palazzo Litta Visconti Aresi, Virgin and Child: Palazzo Belgiojoso, Virgin and Child: San Francesco, the Conception: Sant' Eustorgio, the Baptist. Paris, Louvre, St. John the Baptist; the Virgin in the lap of St. Anne; the Infant Christ fondling a Lamb (very similar to the London cartoon, and other pictures in different European collections, attributed to Leonardo or his scholars); Virgin and Child; St. John and an Angel (La Vierge aux Rochers); Mona Lisa, or La Joconde (a Florentine lady, the third wife of Francesco del Giocondo, painted about 1500-5): Vasari says it occupied Leo-

nardo, occasionally, during four years: there are several old copies of this picture generally all attributed to Leonardo; a female Portrait (La Belle Feronnière, mistress of Francis I.); Bacchus. Madrid, Prado, Holy Family. Several pictures in the Gallery of Vienna were formerly attributed to Leonardo, but are now described as of his school only. Gallery Esterhazy, three Saints. Dresden Gallery, Lodovico Sforza? Munich, Pinacothek, St. Cecilia; the Virgin and Child. Augsburg, female Portrait. Pommersfelden, Virgin and Child. Hanover, Leda? St. Petersburg, Holy Family? England, National Gallery, Christ disputing with the Doctors; a similar picture is in the Palazzo Spada at Rome: Royal Academy, cartoon of St. Anne; Last Supper: Windsor, Royal Library, three volumes of drawings, anatomical and general studies. In the private collections of England are many works attributed to this great painter, some probably genuine, others of his school only. (*Vasari, Lomazzo, Amoretti, Gaye, De Laborde, Rigollot, Mündler, Waagen.*)

VITE, TIMOTEO DELLA, or DE' VITI, called also TIMOTEO DA URBINO, *b.* 1469, *d.* October 10, 1523. Umbrian School. He was originally a jeweller, and the scholar for nearly five years of Francia, at Bologna, but he returned to Urbino in 1495. He appears first as a painter at Urbino in 1503, when he painted the arms of Cesare Borgia on the gates of the town. He executed several works at Urbino, some in the cathedral in conjunction with Bartolomeo Genga and others, together with Maestro Evangelista. He is said also to have assisted Raphael in the frescoes of the Sibyls, or rather the Prophets, in the Chiesa della Pace at Rome, painted about 1519. He returned, however, very shortly to Urbino, much, says Vasari, to Raphael's displeasure.

In some of his latest works Timoteo displays the influence of Raphael; his earlier works are in the more restricted style of Francia, but unequal to that master. Timoteo was also a miniature-painter. His brother Pietro, also a painter, is probably the Prete di Urbino, who was one of Raphael's heirs, according to Baldinucci.

*Works.* Milan, the Brera, in *tempera*, the Annunciation, with John the Baptist and St. Jerome. Rome, Santa Caterina da Siena, frescoes. Urbino, Sma. Trinità, Sant' Appolonia: the cathedral (in the sacristy), St. Martin Pope and St. Martin Bishop (1504): in the oratory of San Giuseppe, a Holy Family. Bologna Gallery, the Magdalen (c. 1508). Cagli, Sant' Angelo; the risen Saviour, with the Magdalen (*noli me tangere*). Berlin Museum, a Madonna, enthroned; and a St. Jerome. (*Vasari, Pungileoni, Lazari.*)

VIVARINI, ANTONIO, called also ANTONIO DA MURANO, painted 1444-51. Venetian School. Scholar of Andrea da Murano, and probably of the family of Luigi Vivarini of Murano. He painted several works in company with Joannes de Alemania, and with his own brother Bartolomeo Vivarini. His paintings are distinguished by a peculiar softness, and are well drawn for their time; the tints are rich and well blended; there is an excellence in the colouring of the flesh hitherto unknown, says Kugler. This is assuming him to be older than Bartolomeo. The Berlin Gallery contains an Entombment, and an Adoration of the Kings by Antonio; and in the Venetian Academy is a work painted in conjunction with Joannes de Alemania; it is inscribed *Gio. di Alemagna e Antonio da Murano*; the subject is the Virgin, enthroned, surrounded by the four doctors of the church. Giovanni is the Giovanni Vivarino of Zanetti; another picture is signed *Giovanni ed Antonio*

*da Murano*, and represents a Coronation of the Virgin; it was formerly in the church of San Stefano at Venice. (*Lanzi.*)

VIVARINI, BARTOLOMEO, painted in 1464-98. Venetian School. He is distinguished as having painted the first so called oil-picture publicly exhibited in Venice; that is, after the introduction of the Van Eyck method into Italy by Antonello of Messina. It was painted in the year 1473, shortly after Antonello established himself in Venice. The works of Bartolomeo in the Venetian Academy, display great ability for their time, in the old *quattrocento* taste: his figures are dignified and devout in expression, and display considerable individuality. Zanetti suggests that Bartolomeo got Antonello's secret from Gian Bellini; as the date is comparatively early, he had it more probably from Antonello himself; but though the picture alluded to is the earliest exhibited work in oil, it is not necessarily the earliest picture painted in that method in Venice.

*Works.* Venice, Academy, the Madonna and Child; and pictures of the Baptist; Santa Chiara; San Domenico; Sant' Andrea; and San Pietro: Santi Giovanni e Paolo, a large altar-piece consisting of nine divisions or pictures, representing Sant' Agostino and other Saints (1473): Sta Maria de' Frari, an altar-piece; the Madonna and Saints (1487). Berlin Gallery, the Descent of the Holy Spirit; a Bishop; St. George and the Dragon; and a Madonna and Child; all, according to Dr. Waagen, in *tempera*. (*Ridolfi, Zanetti, Lanzi.*)

VIVARINI, LUIGI, painted in 1490. Venetian School. There appear to have been two painters of this name, but this is doubted by Lanzi. The Vivarini were the scholars of Andrea da Murano, and the two Luigis are

assumed from the fact of a picture of Christ bearing his cross, in Santi Giovanni e Paolo, being dated 1414; while another picture, in the Scuola de' Milanese ai Frari, bore the following signature, *Aloisius Vivarinus de Murano P. 1490*. The works of Luigi are some advance upon those of Bartolomeo; they are in that elaborate and rich style of the fourteenth century, though still hard, which was carried to perfection by Marco Basaiti and John Bellini. St. Jerome caressing a Lion, from which some monks are flying in fear, in the Scuola di San Girolamo, is noticed by Zanetti as Luigi Vivarini's master-piece; the architectural accessories and the perspective generally are superior to their time. In the Academy there are by Luigi a St. John the Baptist; Sant' Antonio Abbate; a San Lorenzo; and a St. Sebastian; also an altar-piece which was finished by Marco Basaiti, representing St. Ambrose enthroned, with Saints. In the Berlin Gallery is a Virgin and Child, enthroned, with various Saints and Angels, marked *Aloixie Vivarin*; and another Madonna, enthroned, with four Saints. (*Ridolfi, Zanetti, Lanzi.*)

VOLTERRA, DANIELE DA. [RICCIARELLI.]

VOLTERRA, FRANCESCO DA, painted, 1371. Tuscan School. The subjects from the history of Job on the south wall of the Campo Santo at Pisa, and long ascribed to Giotto, are now shown by Dr. Förster to have been executed by Francesco da Volterra, otherwise unknown. These early frescoes are now much injured; but the Job receiving the consolations of his Friends, still shows a great character; the destruction or carrying off of his property is inferior, though the animals are well executed. Francesco was probably of the school of Giotto; these works display much of Giotto's style in form: the execution is easy, and the

composition and attitudes of the figures natural and expressive, with a remarkable attention to the individual accessories of costume, and other incidents. The expression is powerfully rendered, and the distribution of the parts good. The colouring is red and inferior, and the perspective of the groups defective. (*Förster.*)

ZAMBONO, or GIAMBONO, MICHELE, *living* about 1500. Venetian School. A painter and worker in mosaic. In the Cappella de' Mascoli, in St. Mark at Venice, is a ceiling in mosaic, representing the Life of the Madonna, in which Zambono, says Zanetti, showed himself the first to completely forsake the old Byzantine types. His style resembles that of the Vivarini, of whom he was probably a scholar or imitator. His forms have a softness and elegance at that time quite strange to mosaic, and only equalled in the best works of the Vivarini. His pictures are very scarce. The Venetian Academy possesses a picture by this painter, an altar-piece, representing Christ and four Saints: it was formerly in the Scuola del Cristo alla Guidecca. In the Berlin Gallery, there is a picture of the Magdalen carried to Heaven by six Angels; a Nun in the foreground: on a gold ground in *tempera*.

ZAMPIERI, DOMENICO, called DOMENICHINO, *b.* at Bologna, October 21, 1581, *d.* at Naples, April 15, 1641. Bolognese School. The scholar first of Denis Calvart, he then studied under the Carracci, and is accounted the most distinguished of their school. He went to Rome early in the seventeenth century by the invitation of Albani, and resided in his house for some time. By his fresco of the Flagellation of St. Andrew, in the church of San Gregorio, painted in competition with Guido, Domenichino acquired the

reputation of one of the principal masters in Rome. Although he never wholly cast aside the conventionalities of execution of his school, Domenichino surpassed the painters of his time in the simplicity of conception, which is one of the great characteristics of the original school of Raphael. This natural simplicity, and a fine colouring, added to the ordinary technical excellences of his school in a high degree, constitute the chief merits of his works. Neither originality nor greatness form any part of the elements of the productions of the Carracceschi; and Domenichino has frequently adopted figures and compositions from other masters, which was a great injury to him in his time, and was, through his rivals, the chief cause of his want of success at Rome, and of his removal to Naples. Even in his celebrated Communion of St. Jerome in the church of Bethlehem, now in the Vatican, Domenichino has taken the treatment of the subject adopted by Agostino Carracci, in his picture in the Bolognese Gallery: the imitation is in the general composition only; the details are varied, and several of the heads have an interesting individuality of expression; the colouring is very superior. The Flagellation of St. Andrew, however, is great in its simplicity, and the style of form is admirable, and worthy of the best time of Annibal Carracci. The St. Jerome, considered by Andrea Sacchi and Poussin inferior only to Raphael's Transfiguration, of all the altar-pieces in Rome, was painted by Domenichino for 50 scudi, or about *ten guineas*. In the Martyrdom of St. Sebastian in Sta. Maria degli Angeli at Rome, and executed in mosaic in St. Peter's, another of Domenichino's master-pieces, he is also greater in the treatment of the accessories, and individual parts, than in the conception and arrangement of the whole: in in-

dividual expression he is often admirable. The Martyrdom of St. Agnes, at Bologna, another of his master-pieces, is defective as a composition. The groups and subordinate persons constantly engross the interest, they are full of dramatic life and characteristic expression, and frequently exhibit much grace and beauty, both in form and attitude. The two frescoes from the Life of St. Cecilia, in the church of San Luigi, at Rome, are also examples of this peculiarity of Domenichino's works. In the representation of the four Evangelists, in Sant' Andrea della Valle, Domenichino has succeeded in a higher class of art; these are noble compositions: the group of the St. John is especially imposing. His scenes from the Life of the Virgin, in the Duomo, at Fano, partly destroyed by fire, are also among his finest productions: others are at Grotta Ferrata, near Rome. One of his most celebrated easel pictures is Diana and her Nymphs, in the Borghese Gallery. He painted excellent landscapes; they are remarkable for their cheerfulness and warmth of colour. Many compositions of this kind are in the Villa Ludovisi, in the Doria Gallery at Rome, in the Louvre, and in the British National Gallery. Domenichino executed some of his most important works at Naples, from the life of St. Januarius, in the chapel of the Tesoro, in the Duomo: he did not live to complete them. He is said to have been poisoned or worried to death by the persecutions of the notorious cabal of Naples—Carracciolo, Corenzio, and Ribera, who were uncompromising enemies of all painters of reputation who visited Naples for the purposes of their art. Domenichino was also an architect; he was created papal architect by Gregory V., but it was an appointment apparently without results.

*Works.* Rome, the Vatican Gallery, the Communion of St. Jerome, in mosaic in St. Peter's: San Gregorio, Flagellation of St. Andrew: Sant' Andrea della Valle, in the cupola, the four Evangelists: San Luigi dei Francesi, frescoes from the Life of St. Cecilia: Santa Maria in Trastevere, Ascension of the Virgin: Santa Maria della Vittoria, frescoes: Sant' Onofrio, frescoes: San Pietro in Vinculis, sacristy, Liberation of St. Peter: San Silvestro di Monte Cavallo, frescoes, David before the Ark, &c.: San Carlo a' Catinari, the Cardinal Virtues (frescoes); Sta. Maria degli Angeli, the Martyrdom of St. Sebastian (fresco): Borghese Gallery, Diana and her Nymphs; St. Cecilia, &c.: Palazzo Mattei, Jacob and Rachel: Palazzo Rospigliosi, the Fall; the Triumph of David. Grotta Ferrata, near Rome, early frescoes (1610), from the Life of St. Nilus, and among the most admirable of Domenichino's works. Fano, in a chapel of the Duomo, frescoes from the Life of the Virgin. Bologna, Gallery of the Academy, Martyrdom of St. Agnes; Madonna del Rosario; St. Peter Martyr: Zambecari Palace, the Cardinal de Medici: Palazzo Tanara. Florence, Academy, St. John the Evangelist; Samson: Pitti Palace, Magdalen: Uffizj, tribune, Cardinal Agucchia. Genoa, Palazzo Prignole, San Rocco: Palazzo Durazzo, Christ risen, appearing to Mary; St. Sebastian; the Death of Adonis: Palazzo Spinola, family of Tobias. Milan, Brera, the Madonna and Child, with Saints. Volterra, cathedral, the Conversion of Saul. Naples, Studj Gallery, the Guardian Angel defending a Child: San Gennaro, the Miracles and Death of that Saint, &c. (frescoes). Frankfort, Stadel Institution, St. Sebastian, with holy women dressing his wounds. Berlin Gallery, the Portrait of an Architect; and some sacred subjects. Paris, Louvre, thirteen pictures

by Domenichino, Adam and Eve reproached for their disobedience; a Holy Family; David playing the Harp; a Vision of St. Anthony; and other sacred pieces, some profane subjects, and four landscapes. England, Castle Howard, the half-length figure of St. John: London, National Gallery, two landscapes; the Stoning of St. Stephen; St. Jerome and the Angel. (*Bellori, Passeri, Dominici, Lanzi.*)

ZANCHI, ANTONIO, *b.* in Este, in 1639; *d.* about 1722. Venetian School. A scholar of Francesco Ruschi. He also imitated Tintoretto; but is more known at Venice, says Lanzi, for the number than for the excellence of his works. He belongs to the school of the *Naturalisti*. He was distinguished for facility of execution and for general effect, especially in chiaroscuro. His master-piece is the Plague of Venice in 1630, in the Scuola di San Rocco at Venice, painted in 1666: in the Scuola di San Girolamo is the Prodigal Son: (*Zanetti, Lanzi.*)

ZELOTTI, BATTISTA, *b.* in Verona, 1532; *d.* about 1592. Venetian School. The friend and fellow scholar with Badile of Paul Veronese, and he is enumerated by Vasari among the scholars of Titian also. He was the rival of Paul Veronese at Verona, and his assistant and imitator. He possessed great facility of execution, and some of his larger works, as, for example, the Presentation of the Infant Christ in the Temple, which is now in the Berlin Gallery, and has been attributed to him, resemble similar pictures by Paul Veronese. Zelotti is considered by some to have been superior to Paul in style, in the warmth of his colour, and the correctness of his drawing. His figures are, however, less graceful, and his heads have less variety and beauty of expression. While Paul Veronese excelled in oil, Zelotti was most successful in fresco; yet some of the oil-pic-



tures by Zelotti, in the Sala del Consiglio de' Dieci, in the Ducal Palace at Venice, have been engraved by Valentine Le Febvre as the works of Paul. In the cathedral at Vicenza he represented the Conversion of St. Paul, and Christ in the Fishing Barque, much in the style of Paul Veronese; but his principal work is the series commemorating the history of the Obizzi family, in the former villa of that count at Cataio, painted in 1570. Zelotti's reputation is less than he deserves, owing to his compositions for the most part having been executed for small provincial places and private families. He is one of the most distinguished of the native painters of Verona. (*Vasari, Ridolfi, Dal Pozzo, Zanetti.*)

ZEVIO, ALDIGHIERI DA, of the Veronese, *living* 1376-9. Paduan School. This painter, in conjunction with D'Avanzo Veronese, decorated the chapel of San Giorgio de' Lupi, and the chapel of San Felice in the church of Sant' Antonio, at Padua, for which Aldighieri was paid 792 ducats. The seven first frescoes are probably by Aldighieri, and represent scenes from the Life of St. James the Elder. The works of San Giorgio were first discovered by Dr. Förster in 1837; they are all described as compositions full of life and expression, of powerful and decided drawing, and rich in characteristic motives; they have the force and truth of the works of Giotto, with even a more defined individuality, and a well-expressed dramatic power of representation.

A STEFANO DA ZEVIO, the scholar of Angelo Gaddi, also distinguished himself at Verona in the commencement of the fifteenth century. There are some works by Stefano at Verona, in San Niccolo, Santa Maria Consolatrice, and in Sant' Euphemia. (*Vasari, Förster.*)

ZOPPO, MARCO, painted 1468-98. Bolognese School. He was the scholar first of Lippo Dalmasio, then of Squarcione, and is considered the founder of the School of Bologna. His works are very inferior to those of his fellow-scholar Mantegna, but display all the peculiarities of the School of Padua or Squarcione in a deteriorated degree. His figures are unrefined, harsh, and heavy; and his drapery in coarse, ill-arranged folds. On the other hand, the accessories are finished with great care. His principal picture is the Virgin enthroned, with the Infant Christ and four Saints, marked *Opera del Zoppo da Bologna*; it is now in the sacristy of the church of the Collegio degli Spagnoli, San Clemente, at Bologna. Another principal work, formerly in the church of San Giovanni Evangelista at Pesaro, a Madonna enthroned, with Saints, is now in the Berlin Gallery; it is inscribed, *Marco Zoppo da Bologna pinxit MCCCCLXXI. in Venetia*. At Venice, in the Manfrini Gallery, is a Madonna and Child, with Cherubs, marked *Opera del Zoppo di Squarcione*. The Gallery of Bologna also possesses an altar-piece attributed to Zoppo. Two other pictures, a Madonna and Child; and Christ praying in the Garden, are in private collections in Bologna; and also a Sant' Appollonia in San Guiseppe de' Cappuccini. Zoppo is said by Malvasia to have decorated the façades of houses in Bologna. He was the master of Francia. In the Berlin Gallery is a picture, the Adoration of the Kings, by Rocco ZOPPO, a scholar of Pietro Perugino, at Florence, who painted in his manner. (*Vasari, Schorn.*)

ZUCCHERO, or ZUCCARO, TADDEO, *b.* at Sant' Angelo in Vado, in 1529; *d.* at Rome, Sept. 2, 1566. Roman School. He was the son of Ottaviano Zuccaro, and the scholar of Pompeo da Fano, and Giacomone da Faenza. He settled early

in Rome, and suffered, according to Vasari, extreme privations at the commencement of his career, until, in 1548, the painter Daniello da Parma, engaged Taddeo to assist him in some frescoes at Alvito near Sora, after the completion of which he found constant employment at Rome and elsewhere; and though patronised by two Popes, Julius III. and Paul IV., his chief patron was the Cardinal Alessandro Farnese, for whom he executed extensive works at Caprarola, illustrating the glories of the Farnese family (they have been engraved in 45 plates by Prenner, Rome, 1748-50). The productions of this popular painter with his contemporaries, are simple portrait compositions, in the costume of his time; they are frequently incorrect in design, and display generally great simplicity in their dispositions, and very little variety of character. He excelled especially in pictures in which portraits are introduced; he seldom ventured to paint the naked figure. According to Lanzi his earliest pictures are the best. He painted also some extensive works in fresco at Rome, of which the best are those of the church of the Consolazione. Taddeo lived thirty-seven years and a day, and was buried by the side of Raphael, in the Pantheon.

ZUCCHERO, or ZUCCARO, FEDERIGO, *b.* at Sant' Angelo in Vado, in 1543; *d.* at Ancona in 1609. Roman School. The brother, scholar, and assistant of Taddeo Zucchero, whose unfinished works at his death Federigo completed; but he was an inferior painter to his brother, crowded in his composition, and mannered in his execution. He was invited to Florence by the Grand Duke Francesco I., and continued for that prince the frescoes of the cupola of the cathedral, which had been commenced by Vasari. He here painted more than three hundred figures forty feet high, with a Lucifer

so large, that the others (as Federigo writes) appeared mere babes in comparison; he boasted that these were the largest figures in existence, but their vastness, says Bottari, was their only merit. They, however, secured their painter an unrivalled reputation in his own day, and he was invited back to Rome by Gregory XIII., to paint the ceiling of the Cappella Paolina of the Vatican; which work was interrupted on account of offence he took at the treatment he received from the Pope's servants. He paid a visit to England in 1574, and painted two portraits of Queen Elizabeth, and several distinguished persons of her court, including her gigantic porter: he remained only a short time in this country, and then returned to Rome, and after the completion of the Paolina, proceeded to Spain, where he arrived in 1586, and worked for the King Philip II., at a salary of 2000 scudi per annum: he was occupied three years in the Escorial; but the works he executed were shortly afterwards destroyed to make room for others by Pellegrino Tibaldi. He wrote a work on the principles of painting, sculpture, and architecture, entitled *L'Idée de' Pittori, Scultori, e Architetti*, printed at Turin, 1607; and by Bottari, in the *Lettere Pittoriche*, vol. vi. pp. 35-199. It is a singular work, but Lanzi terms Zucchero's writings bombastic and pedantic, presenting a mere tissue of sterile and undigested speculations, and says that one page of Vasari is worth more than all Zucchero ever wrote. Yet Mariette advised Bottari to reprint his *Idea* on account of the many interesting facts it contained. The abstruse and inflated style of Federigo, however, contrasts most strikingly with the graphic simple manner of the Florentine biographer. Federigo was the chief instrument in the foundation of the Academy of St. Luke at Rome, and

was elected its first President, or *Principe*, in 1595.

*Works.* Florence, cupola of Santa Maria del Fiore, the cathedral: Uffizj Gallery, the Golden and Silver Ages; an Allegory. Rome, Borghese Palace, Dead Christ with Angels: Sta. Prassede, works. Caprarola, frescoes. Orvieto, cathedral, works. Lucca, San Martino, Adoration of the Kings. England, Chatsworth, Mary Queen of Scots. Hampton Court, Queen Elizabeth; that Queen's giant porter. (*Baglione, Cean Bermudez.*)

ZUCCHERELLI, or ZUCCARELLI, FRANCESCO, *b.* at Pitigliano, near Florence, 1702; *d.* 1788. Tuscan School. He first painted history, but afterwards landscapes, which he studied under Paolo Anesi, at Florence, then at Rome with Giovanni Maria Morandi, and Pietro Nelli. He established himself in Venice, and visited England in 1752; and here in 1768 he became one of the original members of the Royal Academy. He was more excellent in his early works; latterly success made him careless: his later works are cold, unharmonious, and artificial in composition. He returned to Florence

in 1773, where he was still indebted to the patronage of English gentlemen. Though an inferior painter, Zuccherelli was so fashionable in London, that Wilson could barely earn a living. Zuccherelli etched some plates.

*Works,* at Windsor Castle and Hampton Court. (*Lanzi, Edwards.*)

ZUCCHI, ANTONIO, *b.* at Venice, in 1726; *d.* at Rome, 1795. He was the scholar of F. Fontebasso, and J. Amigoni, and was much employed by Robert Adam as a decorator in this country. He lived here several years, was elected an associate of the Royal Academy, but left England in company with Angelica Kauffmann, and settled in Rome. (*Longhi, Edwards.*)

ZUCCHI, JACOPO, *b.* at Florence about 1541, *d.* about 1590. Tuscan School. He was a scholar of Vasari, whom he assisted with great ability; and he was a good portrait-painter. There are several altar-pieces by him at Rome, particularly in San Giovanni Decollato, and in Santo Spirito in Borgo. He was much employed at Rome in the time of Gregory XIV., and by Sixtus V. (*Baglione.*)

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